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## Alexander Heinemann, a Master Interpreter of the German Lied and Ballad.

BY ARTHUR M. ABELL.

Heinemann, after all, it seems, will visit America the coming season. For a time his appearance in our country looked doubtful for next season, but the great singer assured me when I saw him the other day that he would go in the fall and that R. E. Johnston would be his manager. It is safe to predict that he will have a rousing success. Heinemann, like Wüllner, has conquered every country in which he has sung. Although he sings in German only, and is a notable exception to the rule that a prophet is not honored in his own country, his successes in Austria-Hungary, Bohemia, Scandinavia and England have been no less brilliant than here in his own native town; and Berlin certainly does appreciate Heinemann, for no singer on the concert stage makes as many appearances here each season as he. The great artist has been heard in Berlin as many as thirty-five times in one season lasting from October until April. His lieder evenings invariably are sold out and are looked upon as being among the principal vocal events of the season. Heinemann, like Lilli Lehmann, Ludwig Wüllner and Johannes Messchaert, has found his own clientele here. His public never tires of hearing him and no matter how many song recitals he gives each winter, he is always greeted with a full house, and what is more, a paying house, for there are no free tickets to a Heinemann concert.

His first appearance in Vienna brought him a most extraordinary ovation, and after his first concert in Budapest the manager who had engaged him made a contract for his reappearance every season for five years, with a large guarantee for each recital. In Copenhagen the audience went wild over him and in London his success was quite exceptional. Heinemann makes a specialty of the German lied and ballad. His repertory embraces all the standard classics and all of the best modern songs, and as an interpreter of Loewe's ballads he is nothing short of phenomenal. He has a great advantage over most of his colleagues in that he is gifted by nature with a phenomenal voice—a voice of tremendous volume and carrying power as well as of great beauty; gifted with such a wonderful organ, any singer would have a big start on the highway to success. But in the case of Heinemann nature has been lavish in her gifts, and he is possessed of a glowing temperament, which enables him to work up dramatic climaxes of terrific power. No wonder, then, that with such a voice and such a temperament his audiences are everywhere carried away. But Heinemann has a great deal more; he is a very superior musician. He has enjoyed a thorough general musical education, having formerly been a violinist, but he is not one of your calculating musicians; he is a thinking, feeling musician. Heinemann always enters into his work with an abandon that is at once refreshing and infectious. Although he is one of the most sought after among the oratorio singers of Germany and is frequently engaged as soloist with the leading orchestra societies, he is at his best in song recitals. Here he can give free rein to his temperament, here he can draw upon his seemingly inexhaustible wealth of vocal material and here he has the greatest opportunity for the expression of his individuality as an interpreter. His interpretation of lieder and ballads forms a remarkable combination of superior musical intelligence and temperamental abandon.

It was about twelve years ago that I first heard Heinemann. One of his numbers at that recital was Schumann's "The Two Grenadiers" and I never shall forget the powerful impression that his singing of this well worn Lied made, not only on me, but on the entire audience. I have heard him sing it innumerable times since, but it always stirs and thrills me in that same remarkable manner. One would have to look far on the concert stage to find a singer with such dramatic intensity. In his thunderous fortissimo, his voice, which seems charged with electrical passion, makes shivers run down one's spine. But Heinemann is a master of nuances and his pianissimo is quite as wonderful in its way as his fortissimo. Above all, he knows how to sing with smooth medium voice.

Technically he is a master of the vocal art. Who can sing with such touching effects Schubert's "Litanei?" Or who can so stir his audience with a dramatic portrayal of Loewe's "Die nächtliche Heerschau?" In this he works up to a climax that is enchanting. As one critic has well said, if one were to praise Heinemann's glorious declamation, one would fall short of the mark, for Heinemann does not declaim, he lives the lieder. Speaking of his technical equipment, the same critic writes: "It is astonishing how smoothly and easily Heinemann's voice glides

from one register to the other and how easily he changes, especially from the chest to head tones in the virtuoso treatment of which the singer produced wonderful effects. He is the chosen darling of the public and it seemed as if the applause would never end." This was written in the Hanover Anzeiger, of March 6, 1909, after a recital in that city. Another critic wrote on the same date, "Heinemann's mastery of the lyric forms of expression is quite as great as of the dramatic."

The Neues Pester Journal of Budapest wrote: "In his delivery Heinemann becomes a poet and prophet. The small, unprepossessing man expands into a hero. From rosy, lyric tenderness to the deepest tragic melancholy, his soulful tones sounded like compelling truth." Another critic in Budapest wrote: "Heinemann is a sovereign master of all phases of the vocal art, and what fire, what



ALEXANDER HEINEMANN.

warmth of expression and what intelligence is revealed in his treatment of the text!" Still another critic in the Hungarian capital wrote in the Tageblatt: "The powerful effect produced by Heinemann's singing is like a revelation. He is the greatest tragedian among the lieder singers of our time." One could quote volumes of such eulogies by experienced connoisseurs, on the singing of this remarkable man. In Copenhagen the critics wrote that his delivery was illumined by the highest order of intelligence, and that he sings his way into the hearts and souls of his listeners. The Nationaltidende wrote: "Heinemann



CHARACTERISTIC POSES OF ALEXANDER HEINEMANN.

has a mastery over his glorious voice that is altogether wonderful. What legato, what a soft, beautiful, pure piano; and then his delivery! It is so dramatic, so vivid; now soft and tender and now glowing with passion, according to the demands of the composition, that there is really only one who will bear comparison with Heine-

mann's art of interpretation, and that is Dr. Wüllner when at his very best; and he is fairly worshipped here."

Heinemann was born in Berlin on May 31, 1873. His full name is Alexander Ludwig Tieck Heinemann. This is the way he came by the name of Ludwig Tieck: On the day that he was born a number of gentlemen applied for permission to see the room in which the baby lay. Heinemann's father explained to them that his wife had just presented him with a boy and that the mother and child could not receive visitors at this critical period. Then the strangers told Heinemann senior that they had been sent as a deputation from Leipzig to place a memorial tablet on the house because the famous German poet, Ludwig Tieck, had been born there exactly 100 years before. As chance would have it, Heinemann was born, not only in the same house, but also in the same room as Tieck, so his father christened him Alexander Ludwig Tieck; and a daughter of the poet, who was still living, presented Heinemann's parents with a portrait of her father bearing the inscription, "Dem kleinen Ludwig Tieck, den Gott geistig und körperlich segnen und beschützen möge" (To the little Ludwig Tieck, and may God bless and protect him both mentally and physically).

When Heinemann had finished his schooling his father determined to have him enter upon a mercantile career, but the boy would not hear of this. He had taken violin lessons during his school period and he was determined to become a musician. After a good deal of opposition the father acquiesced and Alexander applied himself to his fiddle in earnest. He was sent to his uncle, who was a good violinist and who lived in the little town of Aschersleben. The uncle proved to be a very hard taskmaster, but Alexander applied himself with such zeal that he soon arrived at the point where his uncle could teach him nothing more. He then returned to Berlin to complete his musical education. For a time he played in orchestras, but one day his old friend, Friedmann Barruch, a chorus director, happened to hear him singing and he was so astonished at the power and beauty of the boy's organ that he urged him to give up the violin and study singing. Heinemann followed his advice. He went to Jenny Meyer, who was then directress of the Stern Conservatory and was herself a singing teacher of importance. After trying his voice she immediately offered to instruct him personally. Later he finished his vocal studies with Adolph Schulze. In 1897 he made his debut in Berlin at the Singakademie and his success was so immediate and pronounced that engagements followed all over Germany.

That was thirteen years ago. Since then Heinemann has become one of the prominent factors of contemporaneous musical life in Germany and his success in other countries, as stated above, has been no less remarkable than in the Fatherland. Heinemann has been decorated with a large number of orders and medals and the Duke of Anhalt conferred upon him the title of Kammersänger.

### Zimbalist in Bonn and Cologne.

The following press notices of Zimbalist appeared in the Bonn and Cologne papers:

Zimbalist, who rapidly advances in fame, was heard for the first time in Bonn in the splendid violin concerto by Brahms. The longer we listened to this modest young violinist, the more he captivated us by the genial sincerity of his interpretation. Zimbalist has a masterly command over his instrument. His playing is distinguished by a marvelous purity and delicacy, the beauty of which surpasses all imagination. At the close of the performance the audience rewarded him by thunderous applause.—Bonner Zeitung, May 5, 1910.

Only a few years have elapsed since Zimbalist made his first appearance in the musical world. In this short time he has achieved remarkable success, and, notwithstanding his youth, he is already considered one of the best interpreters of Brahms' violin concerto. He is, without doubt, a rarely gifted artist, distinguished by a brilliant technique and mature conception.—General Anzeiger für Bonn, May 4, 1910.

Zimbalist is, without doubt, one of the best interpreters of Brahms' concerto. He entered fully into the spirit of Brahms' music and played it to perfection.—Deutsche Reichszeitung, May 5, 1910.

Zimbalist played Brahms' violin concerto with a marvelous beauty of tone, combined with poetic feeling and great tenderness, while his brilliant technique enabled him to do full justice to its executive difficulties.—Kölnische Zeitung, May 4, 1910.

Zimbalist, with his great technique and marvelously mature conception, played Brahms' violin concerto with ideal beauty.—Kölnisches Tageblatt, May 4, 1910.

### Myrtle Elvyn in Berlin.

Myrtle Elvyn, the brilliant young American pianist, after three successful tours of the United States, has returned to Berlin, where she finished her studies and where she means to make her headquarters for the next two years. Miss Elvyn will play at Beethoven Hall with the Philharmonic Orchestra on December 8 and will later be heard in two recitals. She will also concertize extensively in Germany during her stay abroad.

Wilhelm Kienzl is composing a new opera.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

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PARIS, July 18, 1910.

#### Competition of Conservatoire Pupils.

The public competition began Monday, June 27, at noon, in the Theater of the Opéra Comique, with singing for the men, two of whom received first prizes, M. Tirmont (pupil of Imbart de la Tour) and M. Carrié (pupil in M. Cazeu's class). M. Tirmont's voice, though not a powerful tenor, is skillfully managed; M. Carrié's is a remarkable baritone, but there is defective breathing in his singing. The second prizes went to M. Pasquier, a light tenor from M. Hettich's class, and to M. Chah-Mouradian, whose good tenor voice has been trained in M. Cazeu's class. Another good tenor voice from the same class was that of M. Capitaine, who competed for the first time this year. MM. Roure, Elain and Clauzure were the three first accessits (honorable mention) and the three second accessits were MM. Descols, Hopkins and Toraille. The competition as a whole was not highly satisfactory. The jury was composed of MM. G. Fauré, president; D'Estournelles de Constant, Delmas, Bernheim, Escalais, Landesq, Maréchal, Cornubert, Messenger, Renaud, Hillemacher, Dimitri and Fernand Bourgeat, secretary.

The second day's concours was for women's singing, which proved more satisfactory than that of the men's classes—but there is no very special talent. Three first prizes have been awarded, the successful recipients being Mlle. Willaume-Lambert, Mlle. Pradier and Mlle. Bonnard. Mlle. Pradier's voice was less clear than it habitually is, but she sang with great taste. Mlle. Bonnard proved herself to be one of the most intelligent and conscientious competitors; there is probably a future before her at the Opéra Comique. Mlle. Willaume-Lambert's voice is fresh as ever, but no great progress has been made since last year. The four second prizes were obtained by Mlle. Guillemot, who has a pretty voice and sings agreeably; Mlle. Alavoine, who shows real talent under an appearance of coldness; Mlle. Kirsch, whose voice is good but needs solidity; Mlle. Calvet, who, though possessor of a good voice, is cold and somewhat wanting in

style. Five first accessits were given to Mlles. Courso, Thévenet, Lubin, Weykaert, Philippot, and chosen for the second accessits were Mlles. Charrières, Longrette, Guiblin, Vadot, Venegas, Lalotte and Arcos. Nineteen rewards were obtained, the number of competitors being thirty-three.

There were eight competitors, pupils of M. Hasselmans, for the harp examination, and all were rewarded. Four first prizes, Mlles. Anchier, Grandpierre, Ménarquez and Couturier. Two second prizes, Mlles. Pla-Iglésias and Rémuzat. A first accessit was unanimously accorded to Mlle. Gérard, a young girl of twelve, who gives much promise of future good work, and a second accessit to Mlle. Gaudais.

The piano examination was difficult; too much was required of the pupils. There was but one first prize, won by M. Schmitz, who is an excellent music reader and interpreter musically. Two second prizes were accorded to MM. Gilles and Gaveau, whose merits were above the average of their comrades. The first accessits were gained by MM. Servais, Trémois and Bournonville, while the seconds fell to MM. Toporovski and Jacques; the last named is the youngest of the piano competitors, being but fourteen years old. The jury, which was the same for harp and for piano (except that M. Xavier Leroux was replaced in the second by M. Veronge de la Nux), consisted of MM. G. Fauré, R. Pugno, C. Chevillard, H. Bauer, Galiotti, Braud, Grovlez, Canivet, J. Thibaud, G. de Launay, P. Dumesnil and P. Bourgeois.

Congratulations are due to professors and pupils for the excellent work done in the classes of contrabass, viola and violoncello. M. Reghin assuredly merited the first prize for contrabass, but M. Ystalter ran him very close and so won the second prize; a first accessit was awarded M. Radet and second accessits went to MM. de Felicis and Masson.

The viola competition was excellent; much breadth and good tone were displayed. Two first prizes were accorded, one to M. Chantôme and the other to M. Schreiber. M. Parmentier was the winner of the second prize. Two first accessits were gained by Mlles. Masson and Garanger; the second by M. Bailly and Mlle. Le Guyader.

The best average was shown in the violoncello competition. Three first prizes were awarded to M. Lopès, Mlle. Soyer, M. Laggé. Four second prizes to Mlle. Nehr—the youngest but perhaps best musically endowed of the competitors—MM. Alaux, Charlet and Maréchal. Three first accessits fell to Mlle. Bernert, MM. Audisio and Martin; finally two second accessits to MM. Cartier and Louin. In all twelve rewards for sixteen competitors. Reading "at sight" in this examination was excellent. The jury for these classes was composed of MM. G. Fauré, Bruneau, Chevillard, De Bailly, Salmon, Hollman, Casadesus, Hasselmans, Denoyer, Hekking, Pollain, Martin, Delmonte and Bourgeat.

The Conservatoire concours for opera comique was disappointingly mediocre. Traces of talent were cer-

## STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich. Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

tainly occasionally visible, but originality and initiative were submerged under a conventional, restraining tuition.

Two first prizes were awarded to M. Tirmont, who played the role of Julien in "Louise," and sang with taste; to M. Pasquier, who sang the "Fortunio" of M. Mes-sager very agreeably. Three second prizes fell to M. Capitaine, M. Clauzure and M. Chah-Mouradian. The two first accessits were awarded to M. Elain and M. de La-remequière, and a second accessit to M. Cousinou, whose voice is firm but wanting in movement and style.

The women competitors gained two first prizes. Mlle. Guillemot, who has an agreeable voice, and (though her articulation is faulty) seems to understand what she sings. Mlle. Willaume-Lambert gives no promise as an actress; her singing is correct, but emotionless.

There were four second prizes: Mlle. Kirsch, whose voice needs refining; Mlle. Bonnard, whose voice is less strong but more cultivated; Mlle. Suzanne Thévenet, who will probably have a successful future; Mlle. Pradier, who sang "Le Rêve," by Bruneau, very agreeably. The three first accessits were Mlle. Arcos, Mlle. Hemmerlé and Mlle. Alavoine, and the two second accessits Mlle. Lubin and Mlle. Venegas.

(To be continued in next letter.)

Colonne Concerts.—The committee of administration of the Concerts Colonne give notice that there will be competitions in the first fortnight of October next for vacancies—violin, viola, cello, bassoon, contrabassoon and trombone. The required pieces for execution are: For the violin, first allegro of the fifth concerto of Vieuxtemps; for viola, concertstuck, by Enesco; for violoncello, first movement of the concerto in D minor, by Lalo; for the fourth bassoon and double bassoon, "Morceau de Concours," by G. Pierné; solo for double bassoon, "Salomé," by R. Strauss. There will also be auditions for chorus

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Berthe de Cartigny in her delightful way has won a triumph. She has a wonderful memory (in her "Causerie on Love"), a great aid to her easy elocution. When she spoke of love it was with passion and touching charm. All the world hearing her describe the "Baisers d'Amour" would feel the thrill which passed through her audience, who greatly applauded her. Berthe de Cartigny had able assistance vocally in the "Hymne d'Amour," the "Baisers Papillons." A pretty monologue, "L'Attente," added to the success of the entertainment, which was followed by the "Love Songs of Myrto" and ended with the "duo d'amour" from "Lakmé."

A Book of the Words Lost.—A few months ago M. Saint-Saëns was lunching in one of the big cafes on the left bank of the Seine. Jean Aicard was also lunching at a table nearby in company with Emile Fabre. The latter noticed the presence of the great composer. "Ah, bah! Where?" exclaimed M. Aicard. "There."

He turned toward the author of "Henry VIII," whom he had not seen for thirty years. Then Saint-Saëns abruptly addressed the poet: "Surely in thirty years you must have gained sufficient notoriety to enable you to have my music played!"

"What music?" asked Aicard, surprised.

Then Saint-Saëns recalled how in 1873 they had worked together at a piece in one act called—

But the two authors had completely forgotten the title of their work. There was something about Pierrot—but further they could not get.

Jean Aicard promised to search for this mysterious book.

It is known that in 1869 the church containing the vault of the Stradivarius family was destroyed and their remains dispersed. The inhabitants of Cremona, the country of the celebrated luthier, have decided in a fit of pious reparation to raise a monument to Stradivarius. But monuments have their destinies. Is Italy likely ever to see one to Stradivarius?

Debussy and Wagner.—There is today a reactionary movement in France against Wagner. Its initiator was the much admired author of "Pelléas et Mélisande." In his brilliant chronicles of La Revue Blanche, Claude Debussy does not stint his smart epithets and waggish commentaries on Wagner's works. The "Bottin musical" is his description of the Tetralogy.

DELMA-HEIDE.

#### Witherspoon's Varied Art.

Herbert Witherspoon's success is largely due to his skill in making programs as well as his ability to sing them. This basso's repertory is exceptionally large, covering not only a wide range of classical and modern songs, but many positive novelties. In the simpler ballads Mr. Witherspoon is no less effective than in those demanding a broader and more dramatic style. His perfect enunciation is another factor that has contributed largely toward his brilliant success.

Lisbon celebrated the Schumann centenary with a special concert of the master's works.

#### Tina Lerner for Berlin.

Tina Lerner has returned to Berlin after two most successful tours of the United States. She will be heard in recital and with orchestra abroad and will also fill many important engagements in Berlin and other German cities as well as in England. Miss Lerner made many friends at her previous appearances in the German capital, and her



TINA LERNER EN ROUTE FOR EUROPE.

absence for two years in America in no way has dimmed the striking impression her playing used to create in Berlin formerly.

#### Beatrice Bowman Engaged by Sousa.

Beatrice Bowman, the young coloratura soprano, has been engaged by John Philip Sousa for some of the concerts which his celebrated band will give at Willow Grove, Philadelphia, this summer. Miss Bowman's engagement begins August 22, and she will sing at fourteen concerts. For the coming season the singer will be under the management of the Quinlan International Agency. She will sing at many concerts and oratorio performances, and it is expected that soon she will be signed for some operatic appearances. Miss Bowman's operatic repertory includes Lakmé, Lucia, Ophelia, Martha, Gilda, and other lyrical and coloratura parts. She, of course, sings all her roles in the languages in which the operas were written. As a singer of the German lieder and French chansons this gifted artist has likewise made an impression wherever her recitals have been given.

#### Peabody Conservatory Scholarships.

An announcement of especial interest to musical students was made by Harold Randolph, director of the Peabody Conservatory of Music of Baltimore, to the effect that the conservatory would give a number of free three year scholarships in the various branches of musical culture. These scholarships are conferred exclusively on the basis of talent and carry with them free tuition in the other necessary branches. The scholarship founded by the Alumni Association of the Conservatory will also be open in September.

and considering the recognized position of the Peabody in the musical world, the honor of winning one of these scholarships is an achievement of which any student may well feel proud.

#### Music in Appleton.

APPLETON, Wis., July 26, 1910.

The Lawrence Conservatory of Music will close its summer term August 6. Two new conservatory dormitories will be opened this fall. Dean Harper has secured for the coming season the woodwind choir of the Thomas Orchestra, October 10; Corinne Rider-Kelsey, November 30; Janet Spencer, January 10; Flonzaley Quartet, February 6; Adams Buell, pianist, open date.

The Appleton Choral Society will present two concerts.

The Philharmonic Society, under the direction of Alex Zenier, has in preparation "Fra Diavolo."

Lydia Dunn is spending a few weeks in Chicago in the interests of her voice.

Arthur Arnecke, for the past two years teacher of piano and organ in Lombard College, Galesburg, Ill., will preside at the Congregational Church organ during the coming year.

It is possible that a May festival will be the climax of next season's musical activity.

EDGAR A. BRAZELTON.

#### Music in Duluth.

DULUTH, Minn., July 26, 1910.

Everything in music seems practically at a standstill this month, but if all signs do not fail this season will be the most brilliant in the musical history of Duluth. Arrangements already have been completed for the appearance of Madame Melba at the Lyceum Theater early in October, and later in the season the St. Paul Symphony Orchestra is booked for two evening concerts and a matinee.

Thirty-five members of the Normanna Singing Society attended the biennial convention of the Northwestern Danish Singing Association at Sioux Falls, S. Dak., July 15, 16 and 17, and their singing aroused considerable enthusiasm.

Rena Vivienne is in Minneapolis, where she has several concert engagements. This month she is appearing with the band at Lake Harriet, and before leaving for the East expects to return to Duluth for a short time.

MABEL FULTON.

#### Eva Mylott's Tour to Open in Montreal.

Eva Mylott, the Australian contralto who is to tour the United States and Canada this coming season under the direction of R. E. Johnston, will begin her tournee in Montreal, October 17. She will travel as far as the Pacific Coast, appearing in concert and oratorio, and she will also have a number of appearances in Chicago with the Chicago Grand Opera Company.

The symphonic season at Baden Baden, culminating in a noteworthy Brahms festival, was an artistic and pecuniary success.

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## CHRISTIAN HANSEN, THE TENOR.

A Singer of Unusual Attainments with a Repertory of One Hundred Operas—His Brilliant Career.

One of the most interesting men who has sprung up suddenly before the American public is Christian Hansen. His immense success at the concerts of the Northwestern Sängerfest two weeks ago in Omaha has attracted the eyes of the entire country to him. Last season he was one of the tenors at the Boston Opera.

Not only as a singer, but as a man, Mr. Hansen is a remarkable personality. Gifted with an unusually beautiful tenor voice of exceptional range, power and quality, he is likewise highly educated in academics, and is, furthermore, an athlete of unusual attainments. Born of German-Danish parents in Copenhagen, he belongs to the increasing, but still comparatively rare, class of singers who are liberally educated. His father was a member of the Imperial Garde at the Court in Berlin, where, as a boy, young Hansen had frequent entrée. The attention of the Crown Prince Frederick Wilhelm, afterward Emperor Frederick, was called to the vocal and musical ability of the youth, and the Crown Prince offered to place the boy under proper tutelage. Suffice it to say, he was well trained in piano, voice and harmony, studying with the best teachers in Germany and Italy, in which latter country he spent eight years. He was schooled in German, French and Italian, English and Dutch, and in the course of time became an accomplished young man. He made his operatic debut at Düsseldorf, and from that time until his engagement with the Boston Opera Company, his appearances in the opera houses of Magdeburg, Düsseldorf, Munich, Wiesbaden, Kiel, Aachen, Dresden and Vienna, culminating in a brilliant engagement at the Berlin Opera House, resulted in a series of triumphs for the young man. On more than one occasion was he feted with garlands and laurels, like a hero, after his performances, and once in Nürnberg he was carried in triumph through the streets of that city.

Mr. Hansen has a repertory of more than one hundred operas with a certainty that gives him the readiness to assume any tenor role at a moment's notice.

In speaking of Mr. Hansen's voice, the Boston Globe of November 14, 1909, in reviewing the performance of "Aida," said:

Here is a virile, robust tenor with a tonal quality throughout his voice which has body, length, breadth and depth. The high notes of this warrior rang out with a brilliance good to hear. Furthermore, he has an individuality in his scenes. The consternation and alarm of Rhadames caught by his rival general, Amonasro, in yielding to a woman's power to the extent of betraying the hiding place of his army, has not been done in this town with more vivid suggestion.

The rare lyric quality of Mr. Hansen's voice is such that he is one of the extremely few lyric tenors now known in the opera world. As a matter of fact, there are probably only fifteen of them, such as Caruso, Bonci, Dalmores, Jörn and Jadowker. Some of the great tenors transpose much of the music which they interpret, but Mr. Hansen sings everything in the original key.

In an interview with Mr. Hansen the other day he expressed himself as delighted with America. He says he likes the open free way of the Americans, and that he

certainly can have only the most pleasant impressions of the country and its people. When asked what roles he preferred to sing he said: "Pinkerton in 'Madama Butterfly,' Postilion in 'The Postilion of Lonjumeau,' Turiddu in 'Cavalleria Rusticana' and Canio in 'Pagliacci.'" Lohengrin is also a favorite role. When asked to give the cause of his success he said that, first of all, he must attribute it to the musical influence under which he lived in his earlier days, and to the excellent teachers in Germany, Italy and America. In America he has placed himself under the charge of Madame de Rigaud, and declares that of all his experiences with teachers, there are but few who have displayed the ability, knowledge and understanding of his voice that Madame de Rigaud has. He is enthusiastic about her methods, and thinks she is a wonderful teacher of "bel canto."

Some of Mr. Hansen's hobbies are sculpture and painting, which he discusses like an ex-cathedra master. Literature and poetry likewise fascinate him; but, above all, he loves to be out in God's free nature. He is a daring swimmer and skillful dancer; plays tennis and golf and at skee running is more than pastmaster. He loves to travel and meet new people. All in all, he is not only a consummate artist, but a charming man.

During the coming season Mr. Hansen will be the principal tenor of the New American Opera Company, under the direction of J. C. Breil, in which capacity he will create the tenor roles of two new operas, one a tragedy by Irene Berge, and the other an opera comique by Joseph Carl Breil. The company will travel through the South and West and then come to New York City. Appended are a few press notices of Christian Hansen's work:

Christian Hansen is a rarely gifted dramatic tenor, and there is such a desire to hear him in New York this season that Gatti-Casazza, director of the Metropolitan organization, made a special request that Director Russell include him among the Boston singers to be sent to the metropolis under the arrangement for the exchange of singers. This tenor is especially liked in "Otello." He is a Dane and the idol of the musical public in Berlin and Nürnberg.—Boston Herald, October 17, 1909.

Mr. Hansen has a robust voice and a strong physique, he has the stuff of a heroic tenor. The virile quality of his voice, the freedom with which he used it, his full and manly stature—all these made a favorable impression.—Boston Herald, November 14, 1909.

Mr. Hansen gave the most agreeable version of Canio heard at this theater. The rôle demands an opulence of vibrant, colorful tone, and a manly man to produce it. Mr. Hansen has precisely this quality in the strategic upper notes. He has virility as an actor without feverish excess.—Boston Sunday Globe, December 3, 1909.

The tenor, Christian Hansen, a young Dane, with a voice of beautiful quality, which he uses so well that we may be assured it will gain in volume as he uses it more. He made a fine Lohengrin, supporting his admirable singing by histrionic attainments of no mean order.—The Inter Ocean, Chicago, January 22, 1910.

Rose Olitzka as Ortrud, Osborne Hannah as Elsa, Christian Hansen in the title rôle were the deservedly distinguished principals

in the great matinee performance of "Lohengrin" yesterday afternoon.—St. Louis Post Despatch, January 27, 1910.

Mr. Hansen sang with emotional intensity in the love scene and in his short scene in the last act.—Boston Herald, February 2, 1910.

Christian Hansen sang Pinkerton for the first time here. His voice combined beauty of quality with true heroic timbre. He sang with finish of style. He carried himself on the stage with surety and poise. He was authoritative in the rôle. In short, Mr. Hansen redeemed Pinkerton from a hopeless cad.—Boston Globe, February 13, 1910.

### Langendorff's Glorious Voice.

One authority competent to pass judgment has declared that the compass of Frieda Langendorff's voice is that of a soprano, while the timbre is that of a contralto. It is a big, luscious voice, unlimited as to power, and as an artist Madame Langendorff has succeeded in winning many enthusiastic admirers in different parts of the country. She has the West "at her feet," and in the East, too, her consummate art and the beauty of her voice have brought her prestige. One critic, after hearing Langendorff sing recently, said: "Her voice sends a thrill up one's spinal column."

A writer in the Scranton (Pa.) Republican declared in his review: "She is one who can play upon the soul as if it were a harp of many strings."

Madame Langendorff will devote the entire season beginning in the autumn to a concert tour under the management of Loudon Charlton.

### Liza Lehmann May Extend American Tour.

As is well known by this time, Liza Lehmann, the English composer-pianist, with a quartet of singers secured by her, will make a second tour of this country beginning early next October. The tour again is to be under the management of R. E. Johnston. Mr. Johnston is endeavoring to have Madame Lehmann extend the tour beyond the Christmas season for the manager has received numerous offers for Lehmann concerts during the month of January, 1911. He is waiting Madame Lehmann's decision, which doubtless depends upon her engagements abroad. As it is, Madame Lehmann and her company of singers are solidly booked until a week before Christmas.

### Francis Rogers' New York Recital.

Francis Rogers' popularity has increased as a result of last season's tour with Madame Sembrich. His following in America is large, and the fact that he shared honors the entire season with the prima donna was a source of general gratification. Owing to the Sembrich tour, Mr. Rogers did not make his annual New York appearance last winter. This fall, however, Mr. Rogers will resume his interrupted concert work, and the New York recital will be a feature.

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## COLUMBUS MUSICAL RECORD.

COLUMBUS, Ohio, July 28, 1910.

The outlook for music in Columbus this season is most encouraging. One of the latest announcements is the Pittsburgh Orchestra, with Madame Schumann-Heink as soloist, February 27. Madame Schumann-Heink is one of the most popular soloists Columbus has had, a fact proved by the box receipts. She has been heard in song recitals and as soloist with the Philharmonic Society in large choral works, but this will be her first appearance with orchestra in Columbus. The event will be eagerly anticipated.

Hedwig Theobald, a gifted Columbus soprano, will marry early in the autumn and remove to Lancaster. As Lancaster is adjacent to Columbus, there is hope that Miss Theobald, as Mrs. Dr. A. A. Graham, may not be entirely lost to Columbus. The past two years she was a pupil of Shakespeare of London and La Grange of Paris and has been teacher of singing in Ohio University at Athens, Ohio.

Claire Graham Stewart, a charming Columbus soprano, has announced her engagement to James Taft Daniels, manager of the Central Union Telephone Company, in Columbus. The marriage will probably take place in the early autumn.

Dr. and Mrs. William King Rogers and daughter, Juliet, will go to Kennebunkport, Me., for the balance of the summer. The journey will be made by motor car, beginning August 2.

Alice Speaks, contralto in the First Congregational Church, is spending her vacation at Long Branch, N. J.

Lucille Pollard Carroll has gone to her country home in Southern Ohio for a much needed rest. Mr. Carroll is the only Moszkowski representative among the Columbus teachers of piano.

Mrs. Roy Brooke Smith is spending the vacation period in her lake home at Ludington on Lake Michigan. The cottage is called "Buckeye Cottage," in compliment to her native State.

Emily Church Benham, of Columbus, who has been in Berlin studying with Josef Lhevinne since June, 1909, is expected home in November. Miss Benham, with a party of musicians, attended the opening of the Passion Play at Oberammergau.

There is a street railway strike on at present which has entirely paralyzed all matinee musicales, a kind of entertainment Columbus people enjoy very much. Tuesday evening Mrs. Charles C. Higgins of East Broad street entertained with a charming musicale. The artist was a splendid young tenor, Howard Lyman of Boston. Mrs. Wilbur Thoburn Mills was the artistic accompanist.

Mrs. Herbert Pallen, the brilliant young soprano of Broad Street Methodist Church, who resigned from the church quartet a short time ago to remove to the Northwest, has returned to Columbus, where Mr. Pallen has recently accepted a position. Mrs. Pallen will probably resume her former place in the church quartet, where she was thoroughly admired and appreciated.

sume her former place in the church quartet, where she was thoroughly admired and appreciated.

Mr. and Mrs. Wilbur Thoburn Mills will spend their vacation at East Moriches, L. I. Mrs. Mills is the organist of Broad Street Methodist Church. In her absence Nina Dennis, a pupil, will preside at the organ.

ELLA MAY SMITH.

## Tetrazzini as Lakme in London.

The following notices refer to Madame Tetrazzini's triumph as Lakme in the performance given at Covent Garden June 19:

Delibes in all innocence—for "he died, sir, long ago"—has supplied Madame Tetrazzini with the best part in her repertory—as we know it. From start to finish her part is "one long song."



Copyright 1909, by E. F. Foley, N. Y.  
TETRAZZINI AS LAKME.

She acts with great charm and naturalness, and the long raven locks and slightly tinted skin suit her admirably. Of course she was called upon to repeat the last part of the "Bell Song," and many of her other tuneful arias caused musical proceedings to be held up.—London St. James' Gazette, June 20, 1910.

But the fact remains that "Lakme" is Tetrazzini. To hear her sing the "Bell Song" is more than a mere delight; to quote from Kipling, it is "An investiture of the Star of India, blue silk, trumpets, and diamond-studded jewel, all complete." The

prima donna was in splendid voice, and had a rapturous reception.—London Daily Mail, June 20, 1910.

Madame Tetrazzini was in great voice, and her singing of the "Bell Song" resulted in an enthusiastic demand for its repetition. Her long crow-black locks and tinted skin was quite a new guise, for Madame Tetrazzini usually "makes up" fair.—London Daily Express, June 20, 1910.

The part of Lakme suits Madame Tetrazzini perfectly, and gave her opportunities for exercising her art both as an actress and as a singer, of which she took the fullest advantage. Of course she scored her greatest triumph in the "Bell Song," in which she displayed all that extraordinary agility of voice which no other singer seems able to command in quite so full a measure as can she. But no less beautiful was the expressive tenderness of her singing of her charming scene with Mallika, in the first act, and of her many love duets with John McCormack.—London Globe, June 20, 1910.

Madame Tetrazzini scored a great success as Lakme, singing the famous "Bell Song" very brilliantly, and showing much feeling and tenderness in the quieter songs.—London Daily Graphic, June 20, 1910.

In Madame Tetrazzini is found a vocalist who can sing the music as written, and with exactly the quality of voice its special character demands. She met its varying demands in a manner that showed that her powers as an actress are as distinctive as her powers as a vocalist. Her interpretation of the difficult but always grateful music was distinguished by its perfect command of vocalization in all its aspects. Her subjugation by the impetuous Gerald was conveyed with much histrionic skill, and her dying scene was not wanting in pathos. Her singing of the "Bell Song" was the most perfect thing of its kind to be expected. The roundness and power of the E in alt. with which, in accordance with the original, she finished the song, was a complete realization of the intentions of the composer; in other portions of the music she met them as probably they have rarely been met before. The production was a triumph for Madame Tetrazzini, but not exclusively on vocal grounds. Her impersonation has a variety of values, for she showed herself to be as good an actress as vocalist.—London Morning Post, June 20, 1910.

## Reed Miller at Knoxville.

The following press notices pertain to Reed Miller's appearance at Knoxville, Tenn., on July 19:

Reed Miller showed another phase of his warm, rich voice, and that was its dramatic quality, which was very evident in his unusually fine interpretation of the prologue from "Pagliacci," which has been heard a number of times in this city but never rendered with more dramatic fire and expression. His first number, "Siegmund's Love Song," was given with feeling and expression, and the French couplet was delightfully rendered. His encores were "My Native Land," by Hugo Kaun, and "Where Blossoms Grow," by Sans Souci.

The climax of the evening was the trio from "Faust," by Madame Rider-Kelsey, Mr. Miller and Mr. Cunningham. The voices blended harmoniously and it was rendered with a fire and a vigor that fairly carried the audience off their feet and made them loathe to depart.—Knoxville Sentinel, July 20, 1910.

The appearance of Mr. Miller was an event to be proud of, as he is one of the best tenors that has been heard here in recent years. His voice is of wide range and great sweetness, and with a dramatic quality heard only in the really great.

In the operatic selections he was splendid, but he won the heart of his hearers by the sympathetic rendition of several ballads in dialect. By request he sang "For I'm a Gwine Back 'er Dixie." His appearance tonight will be a treat to those who hear him.—Knoxville World, July 20, 1910.

Edmund Severn's "Song Celestial," for symphony orchestra, was performed July 15 at the Casino Kursaal, in Blankenberghe, Belgium, under the direction of Dr. Edouard Blitz. Dr. Blitz, in a letter to Mr. Severn, writes: "Your compositions will figure several times upon my programs and will also be played in Ostend, where concerts are under the direction of Leon Rinskopf." Dr. Blitz is the widely known New York musician and teacher. Mr. and Mrs. Severn are at present at Noank, Conn.

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DRESDEN BUREAU OF THE MUSICAL COURIER,  
EISENSTUCKSTR., July 5, 1910.

Decidedly the most important event in the musical world of Dresden has been the acceptance of the offer made to Professor Dalcroze to found a school here. The offer was made by a committee composed of all the prominent members of the musical, social and municipal circles. At its head were such names as that of the Saxon Prime Minister, Count Vitzthum von Eckstadt, Graf Seebach, Oberbürgermeister, Geheimer Rat, Dr. Beutler, etc. Dalcroze is now practically settled in Dresden and has taken a villa in Hellerau, where, as we have been informed, some of the instruction will be given, in the open air. The Finanzministerium has offered him as class rooms the first and second chamber of the old Ständehaus on the Landhausstrasse. The instruction is to begin the 17th of October and closes the 15th of the following July. It requires two years, and the cost is placed at 400 marks per annum. Over fifty-five positive applications have been made within the last week or so. The Dalcroze school is to be introduced into the court opera here, as it was, so it is said, in Stuttgart. Dalcroze is said to have had over 300 children in Geneva from the age of six years, onward. The instruction is not only for the remarkable development of the art of the dance, but especially for the development of the musical faculties and musical capacity. The school will take the name of "Bildungsanstalt für Musik und Rhythmus" (School for the Cultivation of Music and Rhythm). We will call attention here to our former reports on the phenomenal demonstrations made by Dalcroze's pupils early in the spring and also reports of the same in Berlin, in your Berlin budget. What he has accomplished in ear and rhythmical training, in sight reading, etc., etc., will cause almost a revolution in musical methods. Dalcroze will soon arrive here in person. He is said to have remarkable pedagogic ability, apart from his really genial musical capacity.

Owing to the changes and enlargements in the Royal Opera House this was closed in June. When the operatic season begins again in August there will be operetta in

the Royal Theater, Neustadt, and then among other works the "Zigeuner Baron" will be given, in which Frl. Seebe and Frl. Falieri, lately engaged at the Royal Opera House, are to take the leading parts. Another feature remarkable for its novelty here is the introduction of operatic and theatrical performances at popular prices. This is as it should be; the opportunity to enjoy and profit from such performances should not be rendered unavailable to the Volk (from whom the real talent and genius generally spring, more than from the plutocracy, or aristocracy) because of prices above their means.

Frau Boehm von Endert has signed a five years' contract with the Berlin Royal Opera. Frl. von der Osten has received the title of Kammersängerin from the King of Saxony. Von Schuch has been so ill as to be compelled to resign all thought of directing the Strauss performances at Munich, much to the disappointment of all concerned. Thari's reports of these performances, written to the Dresden Anzeiger, do not place them so high as those of our Dresden opera, but assign them only to a certain respectable mediocrity. Yet to Edyth Walker's Elektra he gives unequivocal and unqualified praise, placing her presentation of this role at the very acme of such attainment.

George Hotchkiss Street, the talented young baritone from Cleveland, who has been completing his studies in Europe with Leo Sparks, is opening a studio in Dresden, where he has several talented pupils. His seventh year of teaching begins September 1.

At the Zwickau Schumann festival, Marie Wieck, daughter of Frederick Wieck and sister of Clara Schumann-Wieck, an old-time resident of Dresden, where her father lived and taught for years, was asked to take part. Frl. Wieck is nearly eighty years of age and is still an example of energy and lively temperament seldom seen. It is reported that Ferdinand Schumann is compiling memoirs of his illustrious grandfather.

At this moment of writing, the past and present are vividly contrasted—"Parseval VI" has just flown past us, almost directly above the doors of the MUSICAL COURIER bureau. The "music" of the motor was plainly to be heard. Later it landed at Hellerhof, in the presence of a large multitude of people and military and municipal authorities, also the Prince and Princess Johann Georg, the Crown Prince, Prince Christian and Ernst Friedrich, the air fairly resounding with the huzzahs of the people. This is the first aerial visit of any airship to Dresden. As it landed the national hymn was played, in commemoration of the national significance which this great German achievement has for the great German nation, an event which has been awaited for a thousand years. The ship is seventy metres long and makes an imposing sight. Five or six persons were seated in the gondola in its flight from Bitterfeld to

Dresden. After the landing Prince and Princess Johann boarded the airship with those in charge and mounted again, flying over the city for about twenty minutes. Query: Will not the "music" of the airship motor add variety to the "music of the spheres"?

Besides the Zwickau festival, the Reger festival at Dortmund, the Zurich Musik-Fest and the Oberammergau Passion Play, not to speak of the Freilicht Theater at Herstein near Lucerne, have drawn nearly all the prominent musicians of Dresden from the town. Of this latter we hope to write at length soon, as it is a long devoutly wished for consummation, by poets and dramatists, and has become a high and actual achievement.

An Albert Fuchs Society has been formed in Dresden for the furtherance and propagation of the works of this lately deceased and much regretted composer, whose achievements in oratorio marked an epoch in this form of composition.

Dr. Hugo Daffner, critic of the Dresdner Nachrichten, has published a "Denkschrift" or pamphlet, on the "Science of Music and the University," through the firm of Breitkopf & Härtel. It is a plea for the deeper study and investigation of music as a science. The well known Chopin editor, Royal Kammervirtuos Hermann Scholtz, for many years recognized as one of the best German interpreters of Chopin, has received the title of Professor from Friedrich August, King of Saxony.

Theodore Morcheuser, a former pupil of Iffert and in late years of the great baritone Meschaert, of whom we sent you glowing accounts early in the season, has been engaged by a five years' contract for the Dresden court opera.

Another important discovery is the voice of the young baritone, Herr Schleichbusch, of Frankfurt, who was discovered there by Rüdiger, whose pupil he has become. It is prophesied by many here that in Schleichbusch Dresden has found a legitimate successor to Scheidemantel. His career is said to be assured so soon as he has finished his studies. At a musicale given lately by Frl. Wallowitz, which was attended by many members of the aristocracy, this genial young baritone sang. Frau Scholtz made known a

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talent in melodramatic recitation quite new to many of her Dresden friends. She gave Hebbel's "Schön Hedwig," music by Schumann, and a ballade of Shelley's, music also by Schumann, which was most effectively played by her husband, Professor Scholtz. Frl. Scholtz, her daughter, then gave some dances after her own conception, the first being Schumann's "Lotusblume" and the second Schubert's "Der Tod und das Mädchen," to which she added some others in lighter vein. Frl. Scholtz shows such talent and power, such originality and beauty of conception, as to instigate the inquiry, why this should not be made known to the art loving public. Frl. Wallowitz sang interestingly two groups of songs by Schumann. She represents the school of Frau Prof. Orgeni. On the same afternoon she had previously held a pupils' recital, when her many pupils reflected great credit on her careful teaching. Frau Prof. Orgeni, by the way, has returned to Dresden.

Frau Dr. Vogel, who accompanied the singers at Frl. Wallowitz's recital, is a pupil of Professor Scholtz, of whom he has some reason to feel proud, as she has an exceptionally beautiful touch and tone and much elegance in her performance generally, with a marked refinement and poetry of conception. All this came clearly into evidence at her "Afternoon Concert" in her town tasteful apartments, when she played the Schumann "Variations" for two pianos, with her sister, Frl. von Franke, also a pupil of Scholtz. At this concert Schlebusch sang songs of Schumann, making thus a sort of debut in Dresden and convincing his hearers at once of the beauty of his voice and of his power and feeling in interpretation. Frl. Wallowitz sang songs of Schumann and Chopin, thereby showing an excellent school; and a very young lad, Herr Philipp, played some violin soli with remarkable finish and security. Herr Prof. Scholtz closed the program by some Chopin soli, played in his usual fine and musicianly manner, much to the manifest delight of his charmed hearers. Frau Prof. Scholtz recited here also with marked dramatic power the ballade of "Schön Hedwig," by Hebbel, set to the music of Schumann, most impressively played by Scholtz. Frau Scholtz was a pupil of Cornelius and studied this work with him personally. From Frau Prof. Scholtz comes the news of the great success of pupils of her brothers, Willy and Louis Thern, the well known pianists, in ensemble for two pianos, in Vienna, who have further made themselves an excellent reputation as teachers of that instrument. The Neue Freie Presse and the Vienna Musik-Zeitung bring highly laudatory notices of such pupils as Viola Thern and Gisela Springer, among others. Special emphasis is laid upon the talent and personality of Viola Thern, who is described as a newly ascending star in the musical horizon.

An event which occurred late in the season and called out all the leading musicians of Dresden, nearly, was the

Roland Bocquet soirée, given at the Haus Pohler, Villa Angelika, for the audition of this talented young musician's compositions. The instigating and inspiring spirit of this affair was undoubtedly that of the genial young pianist from Cologne, lately settled in Dresden, Herr Wernow, who is in fact a remarkable pianistic genius. He played the sonata for violin and piano, in C, op. 14, with Frl. Matthes, who has lately studied with Carl Flesch, of Berlin, and has thereby greatly improved her style and finish. As Herr Wernow declares, this is a "herrliches Werk." The "Canicula," op. 19, is full of marked originality and shows also an equally marked individuality, especially in the treatment of the themes and in the new and interesting harmonizations. Of the "Waldstimme," op. 13, No. 1, and Riviera fantasia, "Au bord de la Mer," accounts have been sent you on another occasion. Suffice it to say that each new hearing strengthens the impression made by these works as to a marked musical individuality. The songs of Bocquet have long been recognized for their rare beauty of conception, their marked originality and the beautiful harmonizations and unity of the accompaniment with that of the song and poem. They were most interestingly rendered by the bass-baritone, Carl Becker, the charming young soprano, Frl. Faleri, and the fine and promising tenor, Dr. August Faas, first a pupil of Ifert and latterly of Rüdiger, who, by the way, seems to be a most excellent teacher. Dr. Faas, it is reported, stands in a fair way of being engaged here, as he has an unusual voice and equally unusual power of interpretation. At the close of the program there were many calls for Bocquet and Wernow, and the composer's works evidently left an impression upon his interested hearers.

A rich program had been prepared for Mr. Sherwood's pupils' recital and showed works by Rheinberger, Chopin, Schumann, Beethoven, Brahms and Rubinstein. All of the work was most highly creditable, and a particularly interesting sight was the young daughter of Mr. Sherwood, of only fifteen years of age, who played with much musicianship and maturity the first movement of the Beethoven C major concerto, her father at the second piano, a performance that afforded real enjoyment. Of a number of performers, we can mention only the most advanced, and of these Miss Ireland's rendering of the Schumann concert, first movement, with high artistic finish and great repose, also Miss Robson's very musical interpretation of the first movement of Beethoven's D minor sonata, and Frl. Irmischer's playing of the Chopin polonaise, op. 14, and the famous Rubinstein staccato etude, in C, deserve especial and honorable mention. Frl. Irmischer, in fact, displays all the qualities of a "called and chosen" concert pianist. Any teacher is to be congratulated who has such talent to train.

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### Mrs. Potter-Frissell's Musicales.

[From the Berlin Continental Times.]

Among the many entertainments of this day the soirée musicale followed by a dance given by Mrs. Potter-Frissell and Miss Frissell in the Hotel New York was among the most prominent. The American colony was present in full force, while almost the entire musical world of Dresden was represented to a large extent. The program presented numbers from Beethoven, Schumann, Chopin, Saint-Saëns, Chaminade, and lieder by Percy Sherwood sung by Victor Porth; Professor Fuchs, Adolf Boehm, Blumenthal and Leoncavallo. Ada Genny, pupil of Professor Müller, who sang the last group mentioned, has a charming voice, well trained by the famous professor of singing, and a highly commendable style of delivery which argues well for her future. Victor Porth rendered Mr. Sherwood's beautiful songs in a deeply impressive manner. Alice Glade at the piano carried off the honors, so far as that instrument is concerned, playing two numbers of a group of flower pieces ("Maiglöckchen" and "Die Rose") by the young Comtesse Pejasevich, and the Schumann concerto in A minor, first movement, with Mrs. Potter-Frissell, with great freshness and élan, and thereby gained the hearty applause of her audience. In fact the guests were all in a most responsive mood and Percy Sherwood, who accompanied his own songs with Victor Porth, Miss Genny and all the performers were called out again and again. The other pupils who played, earning much praise, were Ethel Glade, who is a most talented young girl of only fourteen years; Ilse Guenther and Christine Greenwell. The floral decorations were lavish and beautiful; the toilettes were many of them exquisite, and the charming rooms of the hotel presented an attractive scene. Among those present were Mr. and Mrs. Percy Sherwood, accompanied by their pupil, the Countess Pejasevich; Frau Dr. von Tschudi, Professor Müller and wife, Frau Reuss-Belce, Herr Boehm van Endert, Alfred Sittard, Hofrath Krantz, Dr. Hugo Daffner and Frau Solitz-Daffner, Josef Kratina, Herr Schjelderup and wife, Natalie Haenisch, Frl. Seebe, Professor Scholtz and wife, H. M. Field and sister, Frl. Gliemann, Frau Fleischer-Steche, Frl. Kaiser, and many others. After the music, refreshments were served and an informal dance followed. Toward the close of the evening a most delightful half hour passed in listening to Herr Wernow play and Miss Volkmann sing, both in wholly impromptu fashion, and the general "Stimmung" then partook of that wholly intimate character which crowns the success of such affairs. Mrs. Potter-Frissell, as is well known, has represented the Leschetizky method for piano in Dresden for a period of eight years and has become one of his most successful teachers, winning the high recognition of musicians everywhere. Her pupils appear several times during the year in recitals before a musical public.

[Favorable notices also appeared in the Dresdner Nachrichten, the Dresden Guide and other papers.]

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## MUSICAL CONDITIONS IN SALT LAKE.

SALT LAKE CITY, Utah, July 21, 1910.

Daily noon organ recitals are given at the Tabernacle, which are proving very popular. J. J. McClellan plays Friday and Saturday, Edward P. Kimball Monday and Tuesday, and Tracy Cannon Wednesday and Thursday.

\* \* \*

THE MUSICAL COURIER representative is in receipt of a communication from John T. Hand, who is now studying under Fergusson in Berlin. He has a fine tenor voice, which has greatly improved. Mr. Hand will return to Salt Lake next month.

\* \* \*

Claudia Holt, who has been studying in New York, is spending the summer with her parents in Salt Lake. She has a beautiful mezzo-soprano voice and during her two years' absence has acquired a large degree of finish and artistic interpretation. She sang for the students of the Summer School of the University of Utah today at noon, with M. J. Brines, tenor, Maude Thorn accompanist. Miss Holt will appear at the Commercial Club luncheon next Saturday.

\* \* \*

The Liberty Park Commission has arranged through the Graham Music Bureau to conduct vocal and instrumental concerts at the park every Thursday evening. There have been five of these affairs already given, which have proved very popular. They are free to the public. The musicians who have appeared are: The Schubert String Quartet; Commercial Club Male Quartet; the Masonic Mixed Quartet; Corinne Harris Hammer (soprano); J. W. Summerhays (tenor); the Harmony Glee Club, twenty-five male voices under the direction of Horace S. Ensign; Josephine Morrison (harpist); Helen Hartley (violinist); Melvin Peterson (baritone); Elmer Young (violinist); Imperial Male Quartet; Neapolitan Mandolin Quintet, under the direction of C. D. Schettler; Stella Poulton (soprano); Poulton Ladies' Quartet, and Naomi Midgley (pianist).

\* \* \*

Bertha Lotta-Sorenson, a popular church singer of Chicago, is here visiting Mr. and Mrs. H. M. Dinwoody.

\* \* \*

Advice has been received from Edna Evans and Hazel Barnes, now in Paris pursuing their musical studies, that they are highly satisfied with the progress they are making.

\* \* \*

Emma Lucy Gates appeared in recital in the Salt Lake Theater, June 28, under the direction of George D. Pyper. The affair was a most brilliant and artistic event, also socially and musically. Miss Gates' voice has improved wonderfully during her study in Berlin. She was assisted

in her recital by Fay Loose, George D. Pyper, H. S. Ensign, J. D. Spencer, M. J. Brines and an orchestra under the direction of J. J. McClellan. The second act of "Martha" was successfully given. Miss Gates at present is in the mountains. She will leave for Europe some time next month.

\* \* \*

The University of Utah will establish a regular musical conservatory course for the season of 1910-1911. This department will be under the direction of Squire Coop. Mr. Coop left Saturday for a two months' vacation in the East.

\* \* \*

The Harmony Glee Club has recently been organized with twenty-five members. The officers are W. C. Castleton president; A. E. Braby, vice president; J. S. Morgan, secretary and treasurer; Fred C. Graham, manager, with H. S. Ensign, director and Alvin Beesley, assistant director. They made their first public appearance since the reorganization, at the Liberty Park, July 14, with great success. The club is holding weekly rehearsals in Handel Hall.

\* \* \*

The last meeting for the year of the American Music Society was held at the home of Mrs. Charles Read, June 28. Those taking part were: Florence Jepperson (contralto), Spencer Clawson, Jr. (pianist), Mrs. A. S. Peters (soprano), Squire Coop (accompanist), Irma Watson (pianist), Emily Sitzer (soprano) and Mrs. H. M. Dinwoody (contralto).

\* \* \*

The Salt Lake Opera Company is arranging to present De Koven's "Robin Hood," possibly for the October conference of the Mormon Church.

\* \* \*

Mrs. Harry Gue, a well known concert and church singer of New York, is spending the summer in this city as the guest of her brother, W. H. Shearman.

\* \* \*

M. J. Brines will present here this season Madame Galski, Emilio de Gogorza and Mischa Elman.

\* \* \*

Evelyn Boyd, the fourteen-year-old pupil of Miss E. Terry, gave a recital in I. O. O. F. Hall, Blackfoot, Idaho, June 29. This girl has been working but six months with Miss Terry and her program included a Beethoven sonata, two Chopin waltzes, Rachmaninoff prelude, "Tannhäuser March" and other high class pieces. She was assisted by Flora Johnson with vocal solos.

\* \* \*

The Commercial Club is introducing vocalists at the Saturday luncheons. Last Saturday those taking part were

Irene Kelly (soprano) and Fred. Graham (tenor), who gave the duet for soprano and tenor from Puccini's "Madama Butterfly," besides some solos; Helen Hartley (violinist) and Maude Thorn (accompanist). Next Saturday the soloists will be Claudia Holt (contralto), Mr. Graham and Miss Hartley, with Miss Thorn at the piano.

F. C. GRAHAM.

## Brockway's Opera Lecture-Recitals.

The news that Howard Brockway, the composer-pianist, will take to the lecture-recital field this coming season, has been welcomed in many educational centers. Mr. Brockway is far better equipped for this work than most of those who have essayed it, for the reason that his musicianship is sound and his style of delivery delightful. He will, of course, play his own illustrations at the piano, and this will be a great boon to students. Mr. Brockway's subject deals with "The Latest Word in Opera," and this, too, is a matter of vital concern to every musically awakened person in the country. As Mr. Brockway desired to keep pace with the musical advancement of the times, he has arranged to have Manager R. E. Johnston close engagements for him. Technically, musically, and from every other point of view, the Brockway lecture-recitals are bound to become popular in the highest sense of the word.

## Myron W. Whitney, Jr., in the Bay State.

Myron W. Whitney, Jr., the basso, is spending the summer at South Sandwich, Mass., on the estate of his distinguished father. Besides the many concerts for which R. E. Johnston has booked Mr. Whitney, the singer will make a tour with Madame Nordica during the last two weeks in January, 1911, two weeks in February, two weeks in March and the first week in April. Mr. Johnston has closed engagements for Mr. Whitney in Milwaukee, St. Paul, Minneapolis, Richmond, Ind., Buffalo, Toronto and Montreal, Canada.

## Many Bookings for Lilla Ormond.

Lilla Ormond, the beauty and mezzo-soprano from Boston, will be in demand next season. She is booked for eighty concerts so far and many more will be closed for her before the season begins. Miss Ormond again will be under the management of R. E. Johnston. In addition to many club concerts Miss Ormond is in great demand for society musicales, where her social graces count for much. Artistically this young and charming singer has made marked advancement.

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BOSTON, Mass., July 30, 1910. }

Margaret Keyes, contralto; Otto Roth, violinist, and Jessie Davis, pianist, were the artists who participated in the second musicale of the series given by Mrs. Hall McAllister at the Manchester home of Mrs. S. Jefferson Coolidge.

Prof. William James of Harvard is quoted as being most enthusiastic over the newly evolved musico-rhythmic system. A system combining calisthenics with music which was recently given to the public by the well known musician and pedagogue, Professor Jacques-Dalcroze. From all accounts it really promises something new in the way of interesting all round development by means of the strong rhythmic sense inherent in all. The results will be watched with interest by scientists and musicians alike.

Katherine Hunt, the young singer of children's songs and artist pupil of Madame Gardner-Bartlett, sends a letter full of good news from Dublin, Ireland, where she has been staying for the past month. First of all there is a most interesting account of her musical successes, among which a dinner and musicale at St. Helen's, the magnificent estate of Sir John and Lady Nutting, seems of special interest. Godfrey Nutting, the well known composer, is the second son of the family, and he played the accompaniments to her songs on that occasion. The following day Miss Hunt received a number of songs, to-

gether with a note from the composer, in which he declares himself quite certain "that no one will ever better interpret his child fancies than she." In view of the fact that Kitty Cheatham has used these songs in her recitals everywhere, Miss Hunt could hardly have received greater praise.

Under the will of Charles H. Davis, of Worcester, the Worcester County Musical Association will receive the income of \$25,000 for use in training the chorus of the Music Festival.

There has been widespread interest aroused in the "Musical Pageant" to be given by the MacDowell Memorial Association at Peterborough, N. H., on the afternoons of August 16, 18-20. The pageant is entitled "The House of Dreams," and is given as a memorial to Edward MacDowell, with the choral setting adapted from his compositions. The active workers for the success of this ambitious undertaking include the well known names of Professor Baker of Harvard; Harry Brooks Day, choirmaster of St. Stephen's Episcopal Church of Brooklyn; Herman Hagedorn, Harvard, '07, author of "The Troop of the Guard" and "The Witch," recently presented at the New Theater, New York, and C. D. Clifton, the young Harvard undergraduate who has been creating so marked a success as conductor of the college orchestra. With the 200 members of the MacDowell Choral Club of Peterborough assisting, this pageant promises to be a musical and dramatic event of unique and rare interest.

News from Alice Nielsen reports her busily engaged at her summer home in Salsomaggiore, Italy, studying the "Girl" in Puccini's "Girl of the Golden West," which is slated for production at the Boston Opera House the early part of January. George Baklanoff is studying the role of the Sheriff and Constantino the role of the Road Agent.

GERTRUDE F. COWEN.

#### Joseph Malkin in Holland.

From across the Atlantic comes news of the Russian cellist, Joseph Malkin, who is at present in Holland. Besides playing at numerous concerts abroad, Malkin is preparing programs for his American tour next season under the management of R. E. Johnston. The tour is to extend as far as the Pacific Coast. Mr. Johnston has booked young Malkin with several orchestras, including the Philadelphia Orchestra and the Russian Symphony. The artist will play at many club concerts in all parts of the country.

#### Alice Preston at Newport.

Alice Preston, the soprano, is visiting her sister, Mrs. C. F. Hoffman, at Newport, R. I., and incidentally filling some engagements. On July 22, at a large dinner musicale given by her sister, the artists were Miss Preston, Alex-

ander Saslavsky (violin), Hans Kronold (cello) and the Kronold String Quartet. On July 8 Miss Preston sang at Mrs. Christopher Bell's musicale at Tuxedo Park, N. Y., and has several dates booked for August, among them one at Bar Harbor. Miss Preston is a favorite among the social set and in great demand for private musicales.

#### Birdice Blye to the American Musical Directory.

Birdice Blye, the pianist, expresses her appreciation of the new American Musical Directory in the following note to the publisher, Louis Blumenberg:

CHICAGO, July 24, 1910.  
DEAR MR. BLUMENBERG:—I wish to congratulate you upon your splendid edition of the Musical Directory.  
BIRDICE BLYE RICHARDSON.

Anne Shaw Faulkner writes:

The book is a great help and better than ever this year.

CHICAGO, July 10.

THE FAULKNER SCHOOL.

#### Johnston Artists Engaged by Orchestra.

R. E. Johnston has booked a number of his artists to appear with the Russian Symphony Society at Carnegie Hall next season. Alexander Heinemann, the German lieder and ballad singer, will make his New York debut with this orchestra. Joseph Malkin, the Russian cellist, and Xaver Scharwenka, the composer-pianist, will also be among the Johnston artists who are to appear jointly with the orchestra.

#### Christine Miller's Greatest Season.

Christine Miller, the Pittsburgh concert contralto, sang in over sixty concerts, recitals and oratorio performances during the season of 1909-1910. Her prospects for the coming season are even brighter. Miss Miller is now approaching the zenith of her career and she has won well deserved popularity in many States.

#### Lansing on Lagen List.

Mary Lansing has placed herself under the management of Marc Lagen. She met with unusual success last season and was the contralto on tour with the Dresden Philharmonic Orchestra two years ago. Of late she has been very busy filling concert and recital dates.

#### Cairns in Scotland.

Clifford Cairns is busy in Scotland sightseeing and studying with Henschel. He will return the first week in October and will be under the management of Marc Lagen.

"Elektra," "Rienzi," "Meistersinger," "Barber of Seville," "Rigoletto," "Traviata," "Ernani" and "Aida" were some of the operas performed at the recent festival in Prague. Weingartner led the German, Vigna the Italian works. The list of singers embraced, among others, Feinhals, Tänzler, Lucille Marcell, Dani, Battistini, Arimondi, Edith de Lys, and Elvira de Hidalgo.



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## MUNICH MUSIC.

EGERN AM TEGERNSEE, July 12, 1910.

Tegernsee is a beautiful lake in the Bavarian Highlands about two hours' ride from Munich. Along its shores are half a dozen villages, and behind these hills and mountains of varying heights as far as the eye can see. The outlook is at all times charming, particularly during a long walk along the well kept country roads and mountain paths, where the scenery is ever changing its outlines, lights and shadows. On rainy days—and there are plenty of them here—it is fascinating to watch the play of the fleeting clouds, especially when they lose themselves among the heights and hang so low that the green mountain tops are visible above the cloudlets.

The largest village on the banks of the lake is Tegernsee—named after the lake—which has a normal population of about 2,000, enormously increased during the summer season. Tegernsee lies 728 meters above the ocean level, was founded eleven hundred years ago, and its greatest and most historic building, eight hundred years old, formerly a cloister, was later on converted into a castle and recently occupied by the late Duke Karl Theodor of Bavaria, the celebrated princely oculist and philanthropist. Railroad connection ends here, and a good half hour's walk or a short ride in the big motor-bus, hotel hack or cab, brings one to Egern and Rottach, two joined villages with a normal population of about 1,600. Egern-Rottach has three good sized, comfortable hotels, while nearly every house in the community has rooms or flats to let during the season. We were fortunate in securing lodging in a large house facing the lake, and from our windows we have a magnificent view of almost the whole lake and many mountain tops.

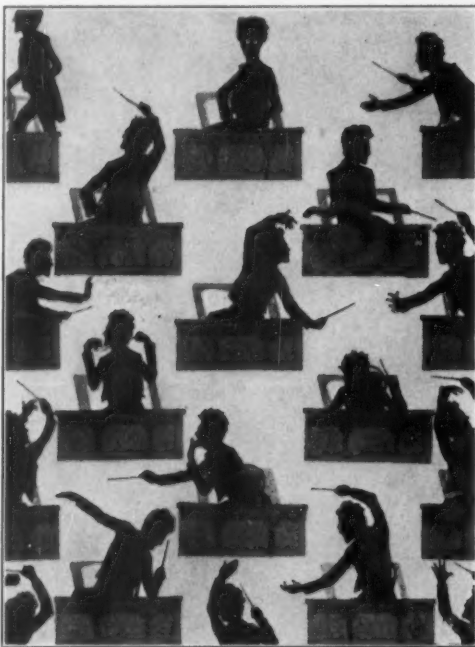
Sunday morning we attended service in an interesting old Catholic church, which will celebrate its eight hundredth anniversary in 1911, having been built A. D. 1111, about the same period as the cloister in Tegernsee. The church was crowded, the service impressive, and the music quite elaborate. There was a chorus choir assisted by a violin, clarinet, trombone, and a fair old organ well played by the village schoolmaster. The church is seen in the picture which accompanies this letter.

Egern-Rottach boasts of many handsome villas—a private residence is usually called a "villa" in this country—occupied by people of wealth, rank and nobility during the summer months only. Among those who own villas here is the great Vienna (Metropolitan Opera) tenor, Leo Slezak, who recently acquired a fine property on the lake-front for the sum of 66,000 marks. The transaction was made a public matter through publication in a local paper-let called the See-Gheist, meaning Sea-Ghost, or more poetically speaking, Spirit of the Sea. Slezak will remodel the entire interior of the old fashioned house, but the exterior will retain its characteristic Bavarian Highland aspect. Quite near this property is the very popular hotel, "To the Crossing." The crossing here leads over

to Tegernsee, and is made in a large old fashioned skiff seating up to twenty passengers, and manipulated by a sturdy, weather beaten mountaineer. The fare is five pfennigs—about 1¼ cents.

July 9 brings Siegmund von Hansegger's name into the Vienna Opera muddle, but he will not consider the matter, for he is at work on a "grosse symphony," and has, in addition, much to do with his Hamburg and Berlin duties. July 10 brings Gustav Mahler to the front, recipient of an offer to resume his former position in Vienna, but he also declines. Influential persons are trying to win Felix Mottl, of Munich, for the much desired and discussed Vienna directorship, but Mottl reports that he has not been asked, neither does he expect to be. Muck, of Berlin, was in Vienna recently and was asked if he had been approached in connection with the Opera affair. He declared that he had not, as yet, had an offer. In spite of contradictions the rumor continues that the management is in correspondence with Felix Mottl.

Under the title of "Gustav Mahler's Persönlichkeit" the Munich Neueste Nachrichten publishes an interesting arti-



MORE GUSTAV MAHLER POSES.

cle by E. S. Moll (E flat minor) from which the following extracts are translated for MUSICAL COURIER readers: "One of the most vital personalities in the musical world was fifty years old on July 7. The most nervous, tireless, imaginative of directors, whose spirit never seems to rest,

has lived a half century in spite of his habits and distractions. He today commands as much musical youth as a twenty-year-old. A whole school of directors and opera reformers are his followers, all of whom have umbrageous black hair, Jesuit shaped heads, piercing eyes behind big eyeglasses, jerking shoulders and stamping feet. One may laugh over this, but the Mahlerites know how difficult it is to get away from the compelling influence of this most original personality." After a description of his early life and career, we come down to his directorship in Vienna, where he was considered a tyrant who was obliged to go because of his lack of diplomacy. "He went away, but in his absentmindedness left his decorations in his bureau drawer—for his successor, as he afterward said. The Americans, who called him, understood this accumulator of artistic energies much quicker and better. . . . In spite of this Mahler was not quite content over there. Perhaps he could not accustom himself to the peppered eatables and iced drinks, or he missed his salad, his air-bread (Luftbrod) and his health food nuts (Nährnüsse)—one cannot know of this for a certainty with Mahler." Of the composer Mahler it is recorded that "he storms into the woods at five in the morning, bread in his pocket, and remains there unfindable in the thicket into which he has crawled, until hunger and weariness drive him home in the evening. In the weeks during which he composes he is completely 'absent,' even though his best friend had traveled around the earth to speak with him. It is characteristic that hotel porters, cab drivers, conductors, etc., roll with laughter when they have to deal with Mahler. Here he jumps out of a cab without paying, and there he goes into a store to buy some collars and rushes out before he gets the goods. For normal people Mahler is a theater. Americans would consider him a picnic or a circus. Mahler's rehearsals here recently of his eighth symphony were most interesting. . . . The musicians sat there with wide open eyes, and in a tension, as if it were a case of life or death, yet withal, Mahler was full of understanding and consideration—when he was not momentarily carried away himself. . . . He is continually retouching (not only Beethoven!) five and six times in the same spots. He listens to the orchestra, and if things do not sound as he heard them within himself, hurriedly the orchestra is stopped and the passage altered, and thus it has happened here, that after changing a thing four times the original scoring was restored. He does not mind the general laughter and ironical remarks in the least. Mahler is so possessed with his work as to be beyond comprehension. He is so engrossed that he can speak only with people who are interested therein. For Münchener Mahler is no more a stranger. He directed his second, sixth and seventh symphonies here, and in September he will also direct the première performance of his eighth symphony for us. One may think of him what one pleases, but one must admit that a great and original personality is with us. Whether destructive or constructive is a matter for time to decide. But—respect for the individual."

From September 18 to 20 inclusive a French music festival will be held in the Exposition Munich 1910, under

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the auspices of the "Société Française des Amis de la Musique," and the patronage of a number of distinguished Frenchmen headed by M. Fallières, President of the Republic, ministers, officials, musicians and members of the press; also a German committee consisting of Prince Heinrich and Prince Ludwig Ferdinand of Bavaria, and many prominent officials, merchants, literary and musical lights and the press. There will be three orchestra concerts, also two matinees devoted to chamber music and songs. The Münchner Tonkünstler Orchester, the Madrigal Society (director Ingenhoven) and prominent soloists will be the chief factors. Berlioz's "Benedict and Beatrice" and "Benvenuto Cellini" will be presented by the Opera under Mottl's direction. A complete oversight of French



EGERN AT TEGERNSEE IN THE ALPS.

composition from the classic to the present day will be presented.

Mr. and Mrs. Arthur Mees and Dr. Mees are spending part of their vacation here. Arthur Mees will visit London before returning to direct the Worcester, Mass. festival in September.

DR. W. L. BLUMENSCHNEID.

#### Borchard Meets American Society in Paris.

Adolph Borchard, who will make a concert tour in this country next season, was recently a prominent guest at the second reception given in Paris by United States Consul General Frank Mason and Mrs. Mason, held at 107 Rue de la Pompe. The pianist played, to the great delight of the brilliant company, which included most of the Americans prominent in society who were in Paris at the time. Among those present were Mrs. David J. Hill, Mrs. Theodore Shonts, Duchesse de Chaulnes, Mrs. Dean Mason Judge and Mrs. Lefevre, the Misses G. and V. Hamilton, Mrs. Daniel Manning, Mrs. Travers Lewis, Mrs. Beach Grant, Countess Spottiswood Mackin, Mr. and Mrs. S. Smith, Mrs. J. L. Griffiths (wife of the American Consul General in London), Mrs. Richard Whiting, Countess de Coetlogon, Miss H. Stanley, Mr. and Mrs. G. Scholle, Mrs. and Miss D. W. Dougherty, Governor and Mrs. William Sprague, Mr. and Mrs. Stephan Barned, Mrs. M. H. De Young, General and Mrs. Kirkpatrick of Closeburn, John James, and Miss Tate-Stoater.

#### SYMPHONY SITUATION IN DENVER.

DENVER, Col., July 23, 1910.

Mrs. J. H. Smisaert, pianist, will close her studio from August 10 until September 1, to enjoy a well earned vacation. This capable musician has decided to give several public recitals during the coming fall and winter and not limit her work strictly to teaching. To follow the plan outlined will require reducing her present large classes materially. Many applicants for instruction, no doubt, will meet with disappointment. Mrs. Smisaert's decision to appear frequently in concert will be approved of by musicians in general, who feel that her accomplishments are too broad to confine to a studio.

The newly organized Denver Symphony Orchestra Association has issued the following statement:

DENVER, Col., July 23, 1910.

To the Denver Public:

To acquaint our citizens with the present status of the permanent symphony orchestra movement, and to contradict baseless rumors of the abandonment of the plan, the Denver Symphony Orchestra Association issues the following statement:

We find the early carrying out of our general plans impossible, chiefly due to the Auditorium being in possession of the Shuberts for a period of twenty-five weeks, commencing November 7, 1910.

Among the many features designed to stimulate interest in the permanent orchestra movement was the giving of a series of orchestral concerts at the Auditorium by leading orchestras of our country, assisted by singers of international fame, affording our citizens an opportunity to enjoy the best in orchestral and vocal art.

The Auditorium is the only structure in Denver possessing the proper facilities and seating capacity necessary to the successful giving of orchestral concerts by foreign organizations, and as we have no positive assurance that the building will be available to our association as far distant as the musical season commencing November, 1911, even though a symphony orchestra might be organized, we are compelled to temporarily abandon our general plans, and the solicitation of funds, as the use of the Auditorium is as essential to the establishment of an orchestra as money.

We feel that Denver will soon be the possessor of a permanent symphony orchestra, and that the enforced delay, due to the unavailability of the Auditorium, will have no ill effect upon the ultimate success of the project.

To be active in our efforts, to advance the cause of music in Denver, and to offset the slight setback, we are planning a music festival to be given next May, which will surpass in every particular the noteworthy festival of April, 1910, and one which should add musical distinction to our citizens and city.

DENVER SYMPHONY ORCHESTRA ASSOCIATION,  
By James R. Thorpe, President.

The symphony concerts at Elitch Gardens continue to grow in distinction and popularity. Students desirous of instruction in master works should not fail to attend these interesting concerts. Mr. Cavallo and his musicians are meeting with deserved recognition by the press and public, the orchestra being the most attractive object in our summer field of music. Bertie Berlin, soprano, was the soloist at yesterday's concert and sang "Ritorna Vincitor" from "Aida" with much skill and purity of voice, displayed excellent style and finish and added much to the high character of the concert.

Herbert Williams, tenor, is appearing daily with Bellstedt's Band at City Park. Judging from the applause, his

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#### Sulli Pupil Wins Success Abroad.

Giorgio M. Sulli, the teacher of Carmen Melis, has received letters and notices informing him of her success in Venice early this month. The following notices are translations of criticisms of recent performances at the Malibran, in Venice:

Carmen Melis is an artist who gives to her part not only the fascination of her very handsome figure, but continues to devote study and diligent, assiduous care. Her voice has become warmer, rounder and more powerful. Madame Melis was applauded after each piece and after each phrase, with great enthusiasm, and we must really say that her rendition of the grand scene of the second act, and the finale of the opera, was perfectly artistic and full of feeling.—Gazette of Venice, July 8, 1910.

Carmen Melis, the very beautiful protagonist, was welcomed with long and general applause. Remembering her in the same part at the Phoenix, some three years ago, we have found her more fascinating in the acting, and more perfect in singing. Her voice, which was already a splendid one, has now gained in delicacy and sweetness, as well as in power and depth; so her success, which was already foreseen, was spontaneous and continuous.—The Adriatic, July 8, 1910.

During the season of 1909-10, the Imperial Opera at Vienna has given 312 representations. Of these Wagner's works were performed sixty-two times, and the other works were by fifty-three composers. Four new operas and one new ballet were produced.



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11 RIDGEMOUNT GARDENS, GOWER STREET, W. C. 1  
LONDON, ENGLAND, July 23, 1910.

The week beginning July 25 will be the fourteenth and last week of opera at Covent Garden. Two revivals were witnessed there this present week, Puccini's "Manon Lescaut" and Raoul Laparra's "La Habanera." The latter was produced July 18, with Dalmorès, Bourbon and Mlle. Demellier, M. Frigara conducting. "Manon" was given on July 21, with Madame Kousnietzoff in the title role, Sammarco as Lescaut and Riccardo Martin as Des Grieux; Panizza conducting.

The Beecham opera comique company will produce this evening two new works—"A Summer Night," by G. H. Clutsam, and Mozart's "The Impresario."

Margaret Sylva been engaged by the Beecham company for the fall season at Covent Garden. She will be heard, in all probability, on the opening night in a performance of "Tiefelnd."

L. Camilieri has been engaged as one of the leading conductors for the Beecham season at Covent Garden.

At the performance of Elgar's "The Dream of Gerontius," given at Arundel under the auspices of the Duke and Duchess of Norfolk, Gervase Elwes was again the tenor soloist. Mr. Elwes is nearing his fiftieth appearance in the Gerontius role, and on this occasion, as the London Morning Post of July 15 said, "he gave one of the best readings he has ever given." The oratorio was given in the great Baron's Hall, with the Queen's Hall Orchestra, conducted by Henry J. Wood, and the Sheffield Choral Union, of which Dr. Henry Coward is the conductor. Mr. Elwes was also one of the soloists at the York Festival, which opened July 19, at York, singing in "King Olaf" and J. W. G. Hathaway's "The Dying Swan."

Daniel Mayer, founder of the Daniel Mayer Concert Direction, had some interesting things to say on different phases of musical life, in an interview he recently gave the Mostly About People journal. Asked about the future of music in England, Mr. Mayer said: "As to the future of music in England, on which I am asked to say a few words, I fear the outlook is not bright."

"The native musical talent is there, but it does not get much of a chance. The general public want to be amused, and take little interest in good music; with the result that English musicians of merit are heavily handicapped."

"Now in Germany, even in the smaller towns, you will find an opera house, an orchestra, or at least a musical school which is supported by the inhabitants. At this school the local aspirants to fame are trained at the ex-

pense of the public, and if they show promise they go on to the greater schools, where again they receive a practically free musical education. Later they are attached as paid students to some opera house, theater or concert hall.

"Having no monetary anxieties, they can afford to wait until they are really fit to appear in public. But in England the young artist, having no State or public support, has to appeal to the public before he is ready to do so, with the result that his interests and those of music in general suffer. The only hope that I can see for music in England is for some millionaire to put down one million pounds—the least that is needed—for the real furtherance and encouragement of native talent and national music."

A glance through the programs arranged for the series of ten weeks' promenade concerts by the Queen's Hall Orchestra proclaims the continuation of the same high standard of program making established by this organization in its many previous seasons of summer concerts. The general scheme keeps to much the same lines as in the former years, respecting the classic, symphonies and popular evenings. Monday evening will continue to be reserved for the works of Wagner; for the Wednesday evenings a classical program with a symphony has been arranged; the nine Beethoven symphonies to be given in their chronological order will again be the chief feature of Friday evenings, while Tuesdays, Thursdays and Saturdays are the popular nights. The names of Bach and Mozart figure prominently on the classic Friday evening programs, and with the introduction of many vocal numbers from the works of the former, the programs present an interesting variety. Among the more unfamiliar works to be heard are the finale to Borodin's opera "Wlada," Richard Strauss' concerto for horn and orchestra, and several of his symphonic poems also, and the Brahms "Four songs for female voices with horn and two harps," for which the Alexandra Vocal Quartet has been engaged. All in all, a very attractive and educative series of concerts have been arranged. The soloists include Charles Mott, John Bardsley, Edith Evans, Robert Burnett, Albert Fransella, Morgan Kingston, Mrs. Foster Salmond, Jacques Renard, Julia Caroli, Hélène Morsztyn, Eleanor Felix, Thorpe Bates, Vernon Warner, Esta d'Argo, Gerard Zalsman, Arthur Catterall, Caroline Hatchard, Auriol Jones, York Brown, Julien Henry, Myrtle Weggy, Alfred Kastner, Sarah Cook, James Hay, Herbert Fryer, Maud Santley, S. E. Wertheim, Webster Millar, Alice Baxter, Anton Maaskopf, Arthur Cooke, Laura Graves, A. E. Brain, Helen Noldi, Herbert Heyner, Jean Marcel, Edith Miller, Norman Williams, Cecil Baumer, Alice Motterway, Marjorie Hayward, Robert Burnet, Ada Forrest, the Misses Elsa and Cecilia Satz, Sara Crook, Frederick B. Kiddle, Lillie Wormald, O'Neil Phillips, Violet Oppenshaw, Elsie Horne, Florence Schmidt, Ivonne Astruc, Amy Dewhurst, Edith Kirkwood, Phyllis Emanuel, Herbert Brown, Laura Graves, Polyxena Fletcher, Josef Reed, Alice Tristram, Alfred Maiden, Christian Carpenter, Alice Motterway, William Foxon, Greta Rost, Hamilton Harris, Ernst Levy, Mrs. Norman O'Neill, Joseph Cheetham, Marie Novello, Walter Reynolds, Ellen Beck, Carmen Hill, John Linden, Eve Simony, Maurice Sons, Wilfrid Douthitt, Johanne Strockmarr, Humphrey Bishop, Wilfred James, Webster Millar, Arthur Newstead, Dora Gibson, Josta de Benic and John Powell.

A very interesting event was the "Talk on American Indian Music," given by Charles Wakefield Cadman, at the studio of Henry Stanley, July 19. The vocal illustration, which included the "Four American Indian Songs," so well known on the concert platform in America, called forth most enthusiastic praise and enjoyment for their own

unique beauty and for the exquisite interpretation given them by Charles Mott, of the Royal Opera, Dessau. Mr. Cadman's analysis of Indian music and the beauty of the themes of the Indian songs of prayer, ceremony, of the chase, and in fact of every incident of any importance in the life of the Indian, is, as presented by Mr. Cadman, a subject of great interest historically and esthetically. Five Omaha Indian Flageolet Love Songs, as played by Mr. Cadman on an original Indian flageolet, was an episode in the evening's work that charmed exceedingly. Among the very interested audience was Liza Lehmann, who was not alone most complimentary of the four idealized American Indian songs, but also of the splendid voice and artistic delineations given them by Mr. Mott, who has been coaching all summer with Henry Stanley and returns to the Dessau Opera in September. Mr. Cadman has been booked for an extensive tour of the United States next season, and will give this very interesting talk in all the large cities.

Prof. Michael Hambourg, who has been so long associated with the musical life of London, will leave for Toronto, July 28, to take up his residence there permanently. His legion of friends and acquaintances regret his departure exceedingly, for his sympathetic personality has endeared him to hosts of friends both in and out of the musical profession. An honored guest at nearly every musical gathering and one of the best known figures always in attendance at concerts and recitals, his presence will be sadly missed when London again convenes for the regular musical season. Professor Hambourg's very talented family will, with the exception of Mark Hambourg, the pianist, and Boris Hambourg, the cellist, also remove to Toronto. Very powerful and generous support has been extended Professor Hambourg, professionally, in Toronto, and his many friends wish him great success and many happy days.

T. Arthur Russell, the enterprising young concert manager, who will arrive in New York about August 1, will have charge of Yvette Guilbert affairs for another and more extensive American tour in 1910-1911. Mr. Russell's address while in America will be care of Haensel & Jones, 1 East Forty-second street.

An interesting pupils' recital was given at Bechstein Hall, July 18, by the pupils in piano playing of Claude F. Pollard. The program was given by Mrs. Heasman, Jessie Bristol, Marion Jones, Elsie Morris, Dorothy A. Chilton Griffin and Gladys Earle. EVELYN KAESMAN.

"Do you believe that music prevents crime?" "To a certain extent," replied Mr. Sinnick. "When a man keeps both hands and his breath busy with a cornet, you know he can't be picking pockets, attempting homicide, or slandering his neighbors."—Washington Star.

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CHICAGO, ILL., July 30, 1910.

Ravinia Park was crowded last Thursday evening with society from Milwaukee and North Shore residents, who came forth to hear one of their favorite players, Della Thal, who was the soloist of the evening with the Theodore Thomas Orchestra under the direction of Frederick Stock. Miss Thal, who won much success here last winter, duplicated and deepened the impression first produced. The young artist had chosen the Tchaikowsky B flat concerto, first movement, in which she revealed herself at her best and displayed remarkable musicianship. Her reading was excellent, the climaxes were well understood and her pianissimos exquisite. Her success was overwhelming, and after many recalls Miss Thal graciously gave an encore, which was received with the same enthusiasm and appreciation as the number inscribed on the program. Miss Thal will be heard during the coming season in several recitals and concerts in and around Chicago. She left last Saturday for Mackinac Island, where she will remain the balance of the summer preparing her programs and resting after a very busy season.

Last Tuesday, July 26, at Forest Park, Ballman and his band gave a program in honor of the German Press Club, of which Mr. Ballman is a member. The program was made up of classical, operatic and popular selections, and though the band was comprised of a small number of players, the result was in no way affected. The readings were good, and the management was so pleased with the work of Ballman that after the concert he was re-engaged for eight weeks more. Mr. Ballman has made arrangements for the appearance of the Turner Society and the United Singers of the West Side (some three hundred singers) to appear at one of their concerts during the second week in August. The Ballman Band again has been chosen this year to furnish the program on German Day at the Coliseum on September 25, and an audience of 2,000 people is expected to hear the concert.

During the month of August eighteen conventions will take place in Chicago, and some 500,000 people from out of town are expected. The first and largest of all those conventions will start Monday, August 8, when the thirty-first triennial convocation of the Knights Templar will bring 300,000 visitors. Triumph arches and other emblems are being built all through the thoroughfares which will be traversed by the parade. It is announced that free concerts will be given daily in Grant Park.

Pupils of the Chicago Musical College, School of Acting, who are pursuing summer term studies, appeared Friday afternoon in the Ziegfeld Theater, in three scenes from as many well known plays. The first scene was from the first act of "Macbeth," then followed the last act of "Camille," after which a comedietta, "Locked In," concluded the affair. The matinee was given under the direction of Mr. Gilmour, whose pupils assumed the various

roles with a confidence and technic seldom found in productions outside the professional class. The Shakespearean scene was presented in a sensible, painstaking fashion which seemed to impress the large audience with the superior brand of characterization displayed by mere students.

Catalogues of the various departments of the Chicago Musical College have been received from the presses and this year's publications of one of the largest schools of its kind in America indicate that artistic printing and decorative effect have more place in the literary development of educational institutions than anywhere else.

John R. Ortengren, a member of the Chicago Musical College Faculty, has recently been decorated with the Order of Vasa by King Gustav V of Sweden, in recognition of his services as director of the Swedish-American singers who recently completed a concert tour of that country.

The Greek pianist, Leo Tectonius, has arranged for his Western bookings to be made under Chicago management from the office of E. A. Stavrum.

Anton Foerster has mailed to this office the following postal card from the U. S. Signal Station, Summit of Pike's Peak, altitude 14,147 feet:

From that grand point I am sending you the best greetings.  
Sincerely yours,  
ANTON FOERSTER.

The fifth concert of the summer series of performances given under the auspices of the University of Chicago took place last Tuesday, July 26, in Mandel Hall. The soloists were local artists.

There are in Chicago many artists who are called amateurs, not on account of their playing, but for the good reason that they do not charge for their services. Such artists are a plague to the profession, as in many instances they take the place of a needy colleague, and playing as they do, gratis, many orchestras are on the lookout for such easy prey. This was again demonstrated here this week, when Mrs. Trumann-Aldrich, a society woman from Birmingham, Ala., played with the Thomas Orchestra at Ravinia Park. No doubt Mrs. Aldrich won much success, since she was compelled to give an encore after her solo number, which was Weber's "Concertstuck," and played Grodzky's Barcarolle in G minor. Is it fair for Mrs. Aldrich, as well as the management, to accept mutual favors which deprive one or two professionals of a hearing?

Arthur Burton, the well known baritone and soloist of the First Christian Science Church, and a well known teacher, has had a very busy season. Many teachers from out of town are studying with him, and among his students who are filling church positions are: W. S. Willis, Berwyn Baptist Church; C. E. Arends, Christian Science Church, Peoria, Ill.; Sherman Orwig, New England Congregational Church; E. W. Blatchford, New England Congregational Church; Florence Tollakson, Norman Park Pres-

byterian Church and Zion Temple; Elmer Fox, First Methodist Church; Paul Wemple, Fullerton Avenue Presbyterian Church; Harold Wright, Church of Our Saviour. Mr. and Mrs. Burton will spend the month of August in Michigan, and will return early in September. Mr. Burton before his departure announced to this office that the prospects for next year are very good.

During the torrid wave which Chicago has experienced during the past week the parks were crowded, and especially Sans Souci Park, where Creatore and his band are giving daily concerts. This park has an ideal pavilion for band music, and at the concert given last Tuesday evening not a seat was to be found unoccupied. The programs arranged by the maestro are well suited to please the multitude as well as the music lovers, and are made up of classical, operatic, popular and patriotic selections, in all of which the success of Creatore is well deserved. Tuesday evening, while the thermometer was soaring at ninety odd degrees, the audience heard one of the best concerts ever given in a local park, and the throng forgot the excessive heat, bursting into tremendous applause after each number. Encores were given all through the program, each number being repeated and a popular selection had to be given in many instances before the audience would allow Mr. Creatore to fan himself after the exertion which must result from his enthusiastic readings. Creatore himself is a drawing card. To watch the Italian bandmaster direct affords an entertainment in itself, as each of his movements is a command, to which his players respond as one man. Sans Souci Park is drawing the crowds this year, and after hearing Creatore the auditor knows the reason why.

Business Manager Ulrich, of the Chicago Grand Opera Company, left the city on the Twentieth Century Limited for New York last Wednesday, July 27. He will be back at his desk at the Auditorium next Tuesday, August 2.

Thomas MacBurney, the well known voice instructor, is in the midst of a very heavy summer's work, having in his classes the directors of three conservatories, five supervisors of music and sixteen professionals as well as his regular students. Among Mr. MacBurney's professional pupils is Kelley Alexander, director of the vocal department at Christian College, Columbia, Mo. Mr. MacBurney has remained in Chicago during the summer in order to supply the demands of the large number of applicants from the South and West, and plans taking his vacation during the Christmas holiday season in Southern California.

Alta Miller, the popular soprano, is spending July and August at home teaching two mornings a week and preparing some recital programs for the coming season, which will be a very busy one, judging from the dates already booked.

RENE DEVRIES.

#### Sarto for "The Golden Threshold."

Andrea Sarto has been engaged to sing in Liza Lehmann's "The Golden Threshold" at the Stony Brook Conference on Thursday, August 4. Next Sunday he will sing at Atlantic City.

#### Another Lagen Artist.

Helen Neibuhr, the contralto, will be under the Lagen management this season.

The Bohemian National Theatre at Prague is giving a cycle of Smetana performances, with the eight operas of the master brought out in regular order. The performances began on May 11 with "Die Brandenburger in Böhmen," then followed "Die verkaufte Braut" on the 13th; "Das Geheissnis" on the 17th; "Der Kuss" on the 19th; "Die Teufelswand" on the 23d; "Libussa" on the 25th; "Zwei Witwen" on the 29th. "Dalibor" concluded the cycle on June 3. Special attention was given to the rehearsals of each of the operas and some of them, particularly "Dalibor," are fitted out with entirely new stage effects. The chief tenor roles during the cycle were sung by Carl Burrian, of Dresden, and Otto Marak, of Berlin.

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**Von Warlich Programs.**

Reinald von Warlich, the basso who has been so warmly commended by his elder colleagues as an artist with a mission to singers, is becoming famous abroad for his programs. Two recently given across the Atlantic will be sure to interest American artists. The lists follow:

**PROGRAM 1.**

Eleven songs from Die Schöne Müllerin.....Schubert  
(Words by Wilhelm Müller.)  
*English Folk Songs.*

Three Ravens, sixteenth century.  
Cupid's Garden, sixteenth century.  
Twankydllo, sixteenth century.  
Song of Willow, sixteenth century (sung in Othello).  
Clown's song, When That Was (sung in Twelfth Night).

*Early English Songs.*

Sweet Nymph, Come to Thy Lover (1593).....Thomas Morley  
Blow, Blow Thou Winter Wind (eighteenth century).....Arne  
Sigh No More, Ladies (eighteenth century).....Stevens  
(Shakespeare's Much Ado About Nothing.)  
Drink to Me only with Thine Eyes (eighteenth century).

Ben Jonson).....Anon  
Down Among the Dead Men (words Dyer) (eighteenth century).  
The Earl of Murray.....Edward Loewe

**PROGRAM 2.**

Six Weihnachtslieder (Christmas Songs).....Cornelius  
*Early English Songs.*

Since First I Saw Your Face (seventeenth century).....Ford  
What Shall I Do to Show (Oryden) (seventeenth century).....Purcell  
Go to Bed, Sweet Muse.....Jones  
Fain Would I Change That Note.....Tobias Hume  
It Was a Lover and His Lass.....Morley  
(Shakespeare, from As You Like It.)

*English Ballads.*

King Henry, My Son (Sussex Version).....Folk Song  
Tom Bowling (eighteenth century).....Dibdin  
Three Fishers (Kingsley, nineteenth century).....Hullah  
*German Ballads.*

Herr Oluf.....Loewe  
Der Wirtin Tochterlein.....Loewe  
Der Totentanz.....Loewe  
Erkönig.....Loewe

**Rita Fornia on the Isle of Jersey.**

Rita Fornia, the soprano of the Metropolitan and Boston Opera Houses, is spending her holiday on the beautiful

Isle of Jersey, which is only twenty miles off the coast of France. French is spoken generally in this lovely spot, which in other ways appeals to the artistic temperament. The concert tour of this country which Madame Fornia will make this coming season is under the management of R. E. Johnston.

**How a Theater Should Look.**

This is a picture of the very handsome and original Rembrandt Theater in Amsterdam and might suggest something to the builders of the hideously plain and pro-



REMBRANDT THEATER, AMSTERDAM.

saic theater edifices in America—including the Metropolitan Opera. Only the New Theater (New York) is an exception.

**Florio Pupil with a High C.**

Vincent Sullivan, a young lawyer, twenty-one years old, a pupil of N. Elfert Florio, gives promise of being a tenor far above the average. He has astonished those who have heard him by the ease with which he takes high notes and the beauty of the tones he produces. It is rumored that he is preparing for grand opera.

**Dubuque Is Musically Quiet.**

Dubuque, Ia., July 20, 1910.

Dubuque is very quiet musically. The warm weather seems to have frightened all musical enthusiasm out of the city.

\*\*\*

Mr. and Mrs. Kleine are at their summer home in Wisconsin.

\*\*\*

Mrs. E. M. Healy, the accompanist, is at Frenress Lake, Ill.

\*\*\*

Prof. Edward Schroeder, of the Schroeder Violin School, is to be married on Wednesday next.

\*\*\*

Madame Possart (formerly Miss Rider of Dubuque), now of Berlin, Germany, is in the city for the summer with her husband.

\*\*\*

Grace Noyes, accompanist for the Heustis Studio, is enjoying her vacation. BERTHA LINCOLN HEUSTIS.

**Gadski Is Studious.**

Johanna Gadski was nine years old when she began her musical studies, and she is still studying, and expects to continue for a long time to come. "The moment a singer decides to rest on past laurels and cease working for further vocal improvement, that day marks a backward step," declares Madame Gadski. "A singer must always move forward. There is no standing still."

Madame Gadski's first teacher was Madame Schroeder-Chapulka, who was a well known singer in her day. In 1880 Madame Gadski made her debut in "Undine," at Kroll's Theater, Berlin, and although only seventeen years old she revealed her talents. After a concert tour and an engagement at the Royal Opera House in Berlin she came to America in 1895, making her debut in "Lohengrin" at the Metropolitan Opera House. Under Loudon Charlton's management next season Madame Gadski's concert tour will take her to the Pacific Coast.

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## GREAT ARTISTS SING FOR HOME MISSIONS.

NORFOLK, Conn., July 30, 1910.

The old proverb has it that all good things come in threes. If this contention be true, then have I much for which to be thankful, as a more grateful task than reviewing a concert in the lovely little town of Norfolk has never yet been allotted to a musical scribe. Litchfield County, Connecticut, with Norfolk as a radiating center of all good things musical, is indeed a singularly blest section of the world. In one of the recent issues of THE MUSICAL COURIER the annual Norfolk festival was reviewed at length. This second visit was inspired by the sixteenth annual musical entertainment held at the historical old Congregational Church on Wednesday, July 27, for the benefit of the Norfolk Home Missionary Society. Both of these musical events enlisted the services of the most famous artists before the public today—artists who would never in the ordinary course of procedure be heard in a small town of 1,500 inhabitants. As a matter of course these events are now counted as the red letter days of the year, and all look forward to the privilege of attending the concerts with the keen avidity of true musical enthusiasts—a title they may justly claim for themselves. The results, indeed, of a unique musical culture, which compares favorably with the best in the annals of all musical education. As "great oaks from tiny acorns grow," so this sixteenth annual concert had its first inception in a small musicale given by Mary Eldredge for the benefit of the Home Missionary Society about fifteen years ago. Little by little, however, the scope has been enlarged and developed until now this event stands pre-eminent as a musical occurrence of the very first order. The net proceeds from the small entrance fee of fifty cents, together with what the generously inclined donate, all goes to the home missionary fund, Miss Eldredge supplying the artists and every other incidental expense as her contribution to this worthy cause. The natural consequence of the time, effort and money so lavishly expended is an esprit du corps among all who participate, listeners and artists alike, that makes the return engagement of the artists an almost inevitable result. Prominent among the workers who have aided Miss Eldredge so materially, Mr. Thomas, of New York, who has had the musical management in his care entirely for the last four seasons, must be considered first. Himself a tenor of no small achievements he unites with his musical knowledge an administrative ability of the very highest order, together with an evenness of disposition which copes successfully with every difficulty as it arises. This season Charles Rabold, of Yale University, the well known

pianist, vocalist and conductor, held this post and acquitted himself in a thoroughly musicianly manner. The program follows:

Overture to Euryanthe (organ) ..... Weber  
Charles Heinroth.  
Recitative and air, With Verdure Clad, from The Creation.....Haydn  
Corinne Rider-Kelsey.  
Recitation and air, Arm, Arm Ye Brave, from Judas  
Maccabeus .....Handel  
Claude Cunningham.  
Quartet for strings, variations from D minor quartet  
(Der Tod und das Mädchen) .....Schubert  
Mr. Saslafsky, Mr. Martonni, Mr. Kovarik, Mr. Kronold.  
Air, He was Despised, from The Messiah.....Handel  
Ernestine Schumann-Heink.  
Duet, Crucifix .....Faure  
Madame Rider-Kelsey and Mr. Cunningham.



HOME OF MISS MARY ELDRIDGE.

The generous giver of the annual concert for the benefit of the Norfolk Home Missionary Society.

Song, Ave Maria .....Bach-Gounod  
Madame Schumann-Heink.  
Song, Nur Wer die Sehnsucht Kennt .....Tschaiakowsky  
Madame Schumann-Heink.  
Cello obligato, Hans Kronold. Organ and piano.  
Sanctus, St. Cecilia Mass .....Gounod  
Madame Rider-Kelsey, Mr. Thomas, Mr. Cunningham, Mr. Chalmers.  
Piano, organ and strings.  
Andante, symphony in D .....Haydn  
Spring Song (organ) .....Hollins  
Mr. Heinroth.  
Recitative and aria, Titus .....Mozart  
Madame Schumann-Heink.  
Quartet for strings.  
Meditation, Thais .....Massenet  
Romanza, Quartet .....Beethoven  
Mennett .....Boccherini  
Mr. Saslafsky, Mr. Martonni, Mr. Kovarik, Mr. Kronold.  
Arias  
Vissi d'Arte.....Puccini

Non la Sospiri.  
La Tosca.....  
Madame Rider-Kelsey.  
Songs.  
Zueignung .....Strauss  
Der Oede Garten .....Hildach  
Come l'Amore .....Tirindelli  
Mr. Cunningham.  
Songs.  
Allerseelen .....Strauss  
Ah! Love But a Day .....Beach  
Mavourneen .....M. L. Lang  
The Danza .....Chadwick  
Madame Schumann-Heink.  
Songs.  
Mausfallen-Sprüchlein .....Wolf  
The Rainbow .....Henschel  
The Bluebell .....MacDowell  
Madame Rider-Kelsey.  
Prayer, Lohengrin .....Wagner  
All the artists took part in this number.

The great, large hearted Schumann-Heink won an ovation—"our own Schumann," as many in the vicinity lovingly called her, the Norfolk people having this claim on her artistic friendship, owing to the fact that she has been re-engaged five times for these concerts. A record here, as elsewhere, which is the legitimate outcome of the consummate artistry, glorious voice and sympathetic personality possessed by this lovable, wonderfully gifted artist. It is indeed difficult in this connection to find new terms of praise with which to chronicle the feats of artists whose names stand highest in the roster of artistic achievement in this country. There is Madame Rider-Kelsey, for instance, whose name always stands for the perfection of lyric and oratorio art combined with a soprano of glowing sweetness, grace and power. These attributes were enhanced tenfold on this occasion by the absorbed, intelligent appreciation of the audience which crowded the auditorium and rewarded her unstinted with its applause. Mr. Cunningham, the newcomer at these concerts, made a splendid impression by the artistic and virile manner of his exposition. He is an artist who thinks, and the results embodied in his conceptions are clear cut, definite, leaving no room for uncertainty either for himself or for his audience. The string quartet lent added interest both in the solo and ensemble numbers, and Mr. Chalmers displayed a rich, sonorous bass which in his short solo in the closing ensemble number made one wish to hear more of such excellent singing. As the audience filed out of the brightly lit, prettily decorated little church it was reinforced by the equally large number of listeners who, unable to secure one of the much coveted of the 700 tickets for indoor admission, had sat on the lawns outside getting the musical feast as it was wafted out to them through the wide open windows. If only all communities were as fortunate in the possession of generous hearted donors willing and anxious to contribute toward the encouragement of musical cultivation a few generations hence would find this country as supreme in its artistic culture as it is in its material prosperity.

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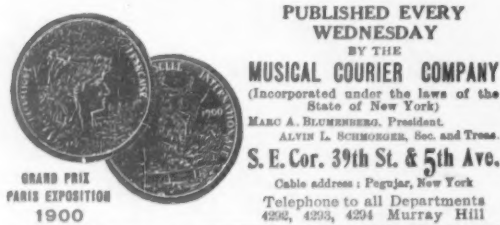
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UNIVERSAL suffrage for women and the complete triumph of the American composer are two things still hanging in the balance.

HARDER than venturing any guesses about the climate and business interests would be a prediction about the number of compositions by Americans to be played in this country next winter by European artists.

TETRAZZINI has been engaged for three appearances in Parma, Italy, during September, after which she will sing at fifteen concerts in England and Ireland during October. Her American concerts begin in December.

EVERY year a number of contraltos and mezzos take it into their heads to become dramatic sopranos. Who will be the next to exhibit this foolish ambition, and at the same time ruin her voice in making the attempt?

NEXT year about this time, France and other countries will be celebrating the Ambroise Thomas centennial. The composer of "Mignon" and "Hamlet" was born in Metz, August 5, 1811, and he died in Paris February 12, 1896.

THOSE appointed to prepare the new prospectuses for the women's clubs should not forget to state that the musical artists appearing in the programs are paid, not in compliments, tea or ice cream, but in bank checks worth their face value in cash. If the clubs which pay their artists will make frank statements to that effect, it will be an easy matter to single out the clubs that do not pay them. Let us have the truth, and all the truth about this.

THE balloon or air ship, "Parseval," referred to in our Dresden letter, alighted down upon Bayreuth last Saturday and according to the schedule, was to start on a trip to Munich, Sunday. The owners of this vessel, use an e, instead of an i as the fifth letter. The real name of the balloon is "Parseval the Sixth." Will other Wagnerian titles, with variations, be employed for christening future airships in the Fatherland? Strange that some one has not thought of "Lohengrin," who, as the legends run, travelled in a boat drawn by a swan, but this may come later.

A PATIENT reader asks, if anything will be done toward teaching lessons of politeness to New York concert and operatic audiences. Unfortunately, there is no authority that can answer this question, or even to tell how it will be possible to improve the manners of this community. Persons who pay for their tickets, feel that they have the right to come and go as they please. It is the proud American spirit of noninterference in personal liberty, no matter who is annoyed by such independence. Those who do not pay for their tickets, namely, the dead heads, they, too, come and go as their sweet wills dictate. The patient reader may become resigned to existing conditions here when he is told that conditions are not much better in Paris or London. It is only in certain cities of Germany where late comers are punished by being compelled to wait until the act is over before they can be ushered to their seats. As for leaving the opera house or theater during the last act, that too, is difficult in these German houses, for as a rule the doors are locked and no one can make his exit until the final fall of the curtain. In Frankfurt-on-the-Main, no woman can enter any of the loges or parquet, unless her wraps and hats have been checked in the cloak room.

**LATEST OPERATIC NEWS FROM ABROAD.**

(By Cable.)

PARIS, August 2, 1910.

**To The Musical Courier:**

Rome Exposition, with Count Sanmartino at the head, has secured the Metropolitan Opera Company for next year, Gatti-Casazza, Toscanini, Caruso and Ricordi combining. As Covent Garden has a contract with Ricordi, it will be impossible to give operas with Toscanini at Drury Lane. Quinn's Opera artists, including those of the Metropolitan Company, are in demand in every European capital. B.

BERNHARD ULRICH, the business manager of the Chicago Grand Opera, has just been selected for the same position with the Metropolitan Opera at its Philadelphia House, formerly the Hammerstein Opera House. Mr. Ulrich, besides holding these two important positions, will act in the same capacity in Baltimore at the Lyric, of which he formerly was manager.

THAT \$10,000 operatic prize contest started by the Metropolitan Opera House does not seem to have met with startling success so far, as the time limit has been extended once more, now to September 15, 1911. The likelihood seems to be that if the great American operatic masterpiece failed to materialize before September 15, 1910, likewise it will forget to put in its appearance one year later. However, hope springs eternal in the human breast, as the poet tells us, and we are at least as optimistic—if not more so—than the projectors of the \$10,000 prize.

MUSICAL New Yorkers will be much prouder of their city when once they can point to a handsome home for grand opera. The Metropolitan Opera House, fine enough in its way after one views the interior, is a marked disappointment to strangers who take their impressions from the exterior as seen from Broadway. At this season of the year, when actors and chorus girls looking for engagements are loitering about the doors of the Metropolitan, the faded yellow ugliness is all the more depressing. A million dollar opera season should be reflected by a building more in keeping with the art, and this should be located away from the glare of chaotic Broadway between Thirty-ninth and Fortieth streets.

THE new Vienna Konzert-Haus soon to be completed, will contain in a series of fireproof rooms, the valuable manuscripts and other musical treasures of the Gesellschaft der Musikfreunde (Society of Music Lovers), which could not heretofore be properly cared for. There is, in addition to the skull of Joseph Haydn—perhaps the most valuable item—an immense collection of Beethoven relics, among which especially his sketchbook, his last medicine spoon, the key to his coffin, and the full score of the "Eroica" on the first page of which there is a big hole where once stood the dedication to Consul Bonaparte, which Beethoven tore out in a rage when Bonaparte was declared Emperor. Of great value is a sheet of music paper on which the handwriting of Beethoven, Schubert and Brahms appear, Beethoven and Schubert each with a song and Brahms with a dedication. From Mozart there are numerous full scores and letters, and from Schubert's pen there is the diary of his youth. The collection of the society also contains manuscripts of all other composers from ancient times up to the present day. In addition to the manuscripts there also is a rich collection of instruments showing the development from their simple beginnings up to the perfection of the present time. Yet another hall is destined to contain busts and pictures of prominent musicians.





BY THE EDITOR.

PARIS, July 22, 1910.

**I**T seems as if the multitude of musical Americans and of European musicians interested in musical affairs in America suddenly left Paris, for all other parts. A few weeks ago everybody was here and the Boulevards had the musical habitués of the Great White Way within their grasp; today no trace is seen of all the men and women who recently had been filling the air here with their airs and variations. The hotels have Cook's and other tourists galore, seemingly aimless wanderers on the face of Paris; but the musical face is absent. The long haired fraternity giving invitation concerts in Paris also had fled to the mountains and the seashore or gone home to mother; there are no invitation affairs except those for special social and business purposes, and Paris has many of these with many far reaching results. No matter how many persons come here purely for pleasure, there are still as many visiting Paris for wholesome business purpose. It has always been a great magnet for negotiations of all kinds and types and continues to be.

#### Battle of Tannenbaum.

Far back in the history of Poland, before Frederick and Catharine and Maria Theresa had their chance for slicing up the kingdom, there were periods when the Poles were compelled to fight for safety, home and fatherland, and one of their heroes was King Ladislaw Jagiello, whose victory at Tannenbaum secured for Poland many temporary advantages. These past few days the people of Poland celebrated the day at Cracow, the town where the woman lived who wrote that delicious musical morsel, the "Maiden's Prayer"—wasn't her name Badajewska?—and on Sunday more than 100,000 poles, electric poles, marched in procession, as much in honor of the victorious king as in protest against the enslavement of a nation that believes itself as capable of self government as the others believe themselves capable of governing it—in three slices.

When this project was first conceived, Paderewski offered to have a monument of good, old Ladislaw made to present the same to Cracow and Poland, and this monument was dedicated on Saturday last in the garden Grunwald, Cracow, and a great banquet took place in honor of the pianist patriot and patriot pianist, Ignace Jean Paderewski. In order to make this a complete American report I must not forget to state that it cost him 30,000 kronen, or whatever they call twenty cents in polished Poland. I get this information and have seen no reports in the usual press sources. You will have it as soon, if not sooner, than any except the most enterprising daily papers.

Paderewski was not well while in Cracow, his London complaint still hanging on to his arms and neck; in fact, the report comes from Cracow that he there declared it impossible for him to enter upon his projected South American tour. There is no immediate opportunity for Paderewski in the United States because of the condition of piano politics, and the piano plays such

a role with us while the pianist plays the piano, that it is always necessary, first, to adjust the piano question before any other, in the contemplation of an American tour—when one is a pianist.

#### Caruso Case.

The Milan courts have again been occupied with a Caruso litigation, in which Alda Giachetti repeats her appearances. This time she claims that Caruso intercepted a letter of hers which contained a favorable proposition of the agent Loria from Hammerstein. The negotiations pending between Hammerstein and Giachetti were reported last May exclusively in this paper and were in progress during the period when he was negotiating his subsequent sale of his grand opera business. Caruso puts in a general denial, stating that he never knew anything about such a letter, and we can very well believe him. The moving papers of the case divulge the statement that Giachetti did not run off with a chauffeur, but with one Cesar Romati, an automobile inspector, as she names him. Caruso also repeats his demand for valuable jewels, which, he says, he merely loaned to Giachetti and which he never gave her, whereas she claims them as her property, stating, at the same time, that when she met the tenor he had no reputation and that her estate of 80,000 lire, equal to \$20,000, was consumed in exploiting him and in the expenses of living at the time. On the other hand, Caruso claims that when he wanted the children a demand of a half million lire was made upon him to be paid on delivery. And thus the papers are securing good material for space and attractive personal reading subjects.

The letter which Giachetti charged Caruso with abstracting was a registered letter addressed care of her boarding house, or pension, in Milan, and although receipted for by some one at the place, could not be found. It does not necessarily follow that this was the fault of Caruso.

#### Dr. Blumenschein.

For some time past, running toward a year, our readers have been regaled with an exceptionally instructive and authoritative correspondence from Munich, Germany, supplied by that thorough musician and gifted critical essayist, Dr. W. L. Blumenschein, of Dayton and Cincinnati, Ohio. It was the intention of Dr. Blumenschein to remain in Munich for at least two years, but the health of Mrs. Blumenschein is not as it might be, and, as she desires to be near her relatives, the doctor is obliged to return sooner than was anticipated. He will be in America during August and will reach Dayton about September 1. Should Blumenschein desire to remain in that section it would be of vast benefit to the State, for there are not so many musicians of capacity and practical experience as Dr. Blumenschein, who cannot be spared. There are, however, many cities of America that would be glad to embrace him as a citizen, and the musical communities are many that would be only too delighted to secure his services. New York itself is the place for Blumenschein. He could organize a chorus quickly and put into eclipse the mixed choruses

in our city conducted by men who are unable to read a partitur and incapable of training a body of singers.

### The Indian.

Cadman, after visiting England, crossed the Channel and gave his Indian music in Paris on Thursday afternoon at the salon of Mr. and Mrs. Hart Berg on the Avenue Champs-Élysée. Mr. Hart O. Berg is the exploiter in France of the Wright brothers, and their human air birds; this time they were Indian airs. Cadman, who has made personal studies at the Omaha Reservation, is now making personal studies in the Paris Restaurants. There is considerable difference in the two rhythms and no similarity between the melodic material of the two. The former were real melodies, as Cadman heard them among the Indian tribes. The modern Gauls have the harmonies instead of the melodies, as Cadman discovered in handling the programs—menus, I mean to say.

However, to get back to the Indian music, it pleased and interested the listeners and gave Mr. Cadman just one more lift in his moral, musical and ethical advance. His treatment of the primitive material is sympathetic and when he goes beyond, into the purely musical, he tells us candidly that he has idealized the treatment. He thus shows us that he appreciates us as we, in turn, appreciate him. The vocal numbers were sung by Minnie Tracey, who had memorized them at short notice and who was obliged to repeat them—two of them, and even then there were persons present who wanted to hear some more of it. The songs are effective lyrics and illustrate, once more, that we have native and melodic and rhythmic material to build up a national musical spirit. We are, however, not going to succeed by forcing the art issue; that will come naturally, through the innate developing desire for something of our own soil through which we can utter in music's language what we can now only express by adopting music of other peoples or adapting it to our own sense of expression. Maybe Cadman is leading us in the direction where the soil is rich and fertile in the substance we need. He had to come to Europe first, however, and now that he is succeeding here, every one in America will wish to hear him and his Indian reservations. Are they any better, now that they have been heard in Europe? Such is the power of age, for that is all it is as the Cadman incident proves.

### Own Them All.

Several weeks ago a European manager of musical material of all kinds, a man very much interested in music in America, told me that he had heard that I was interested in the Hanson managerial bureau. A few weeks earlier I heard from some musical people who had been in Milan that it had been stated that I had money interests in all or nearly all of the American musical bureaus. I was a partner of Haensel and Jones; I was a partner of M. H. Hanson; I was interested in Charlton's bureau ever since he started and had transferred several decaying bureaus to him some years ago, and I had a half interest in R. E. Johnston's business and did the work of consolidating the Wolfsohn Bureau with the Quinlan, being on intimate business relations with Mr. Adams, who secured my services in his arrangement as the American head of the Quinlan International after, years ago, having secured my co-operation in making him the successor of Mr. A. M. Wright, when the latter resigned from the Everett Piano Company; in fact it was Adams and I who manipulated Mr. Wright's resignation. This was all good news; but a few days ago, here in a Paris bureau I was definitely told, directly spoken to and it was aptly demonstrated to me, that the American musical bureaus must all be allied to me personally, in some shape or other, because I am on the most friendly terms with all and actually helping them, and that my personal efforts in their behalf can only be viewed

as a personal interest. This, I traced as a direct result of the Milan rumor, for it was the same, exaggerated.

While what I am now going to state would not constitute a denial of any such charges—if they can be called charges—yet it must seem curious, even to the most suspicious natures, when they hear from me now that I have never, never in any days past or present seen the inside of the offices of Haensel & Jones, Charlton, Johnson, Hanson or Quinlan International. R. E. Johnston had his offices nine years in the building where we had ours; I never visited his offices. Hanson has his office in the building we are now located in; I have never seen his office. This might mean that I have a large money interest in both, and still it is significant.

Thus far I have been told, period upon period, that I had an interest—of course it was always a money interest—in each of the bureaus, those that went overboard and those that maintained themselves. The rumors come with each period; the last is the Hanson. Now then, as new bureaus come into being the rumors will attach my name to them as soon as they make the slightest headway.

And periodically have I denied the gentle charge. I made these denials because there was no reason for them except that the musical managers felt, at times, that certain antagonistic elements should be appeased. "You know," the manager says to me, "I would like to put my singer, Miss Slowtempo, into that Oratorio Society, and the conductor hates you because you say in your paper that he is a musical humbug; I know he is, but I want that date from him." Thereupon, to satisfy the manager, I would make a denial, and the humbug conductor would read it, and, being a humbug, he would not believe it; therefore he would not engage Miss Slowtempo from that manager. That is, he made the manager think so. He did not want Miss Slowtempo at all; he only wanted a reasonable excuse for refusing to take her. He had, privately, already engaged another singer for that role, a singer who was under the management of a different manager, and that different manager had seen the humbug conductor and told him that if he would engage Miss Dragtempo, his singer, he could get a good notice into THE MUSICAL COURIER for the concert and for the humbug conductor. The latter manager therefore secured for his soloist, Miss Dragtempo the engagement with the humbug director's Oratorio Society, by tacitly or by means of inuendo confirming the suspicion that I had an interest in his bureau. The denial of the first manager did not and never could inspire belief; the confirmation of the second manager was believed. In other words when the first manager told the truth he was rejected, the second manager telling the lie was believed.

Should I now declare that I have no interest in the musical bureaus everybody would believe me; should I, on the other hand declare I have one or two interests or interests in all, no one would believe me and why not? Because, no matter how the case stands, no matter which way points to the truth, no matter how many explanations or denials I may make, each person will believe that only which, for the time being, suits his interests then and there. The report years ago—twenty-eight years ago with Wolfsohn when we co-operated—started, and it followed along with Ruben and with others and with Johnston who, I must say, handled it always elegantly, and therefore it will always remain. Indeed, why should I ever deny the report after this? Why should I not have financial interests in all kinds of musical commercialism? Why not? I have illustrated that I can conduct, successfully, the finances of three journals and a large printing-publishing business and other affairs. Why should I not strengthen the standing of musical bureaus and assist them, still more to develop American musical enterprises. And it begins to loom up as rather foolish for any American (or

European) musical manager to deny, when the charge is made, that I am interested with him financially. To me it certainly can be of no consequence whether the manager denies or not; but the suspicion that I am financially interested in a musical bureau, if sustained, can only help that bureau and no one will believe the manager who contradicts it, because it suits the aims of those who believe, to believe it, and of those who do not believe it, not to believe it. As Shakespeare says: "Wert thou an oracle to tell me so, I would not believe thee" and no matter what the manager, in each special case may say, no one will believe him; each one will do only that which is of momentary interest to him.

Then why not assert it before there is time to doubt you? Why not, Mr. Manager, in each case, why not, before any one has time to charge you, state what no one will believe, and that is that I am financially interested in your bureau. No one will believe that, except the one whose interest at that moment it is to believe you. Would that not settle the matter? If they all doubt you when you deny it, why should they not doubt you when you assert it?

Manager Jones, of Haensel & Jones, New York, is here in Paris. Manager L. M. Ruben is at Vitznau, Switzerland, where he will remain ten days and then via London leave for Canada about August 20. Manager Quinlan of London is due in Paris tomorrow. I am interested in all of them in order to make this paper interesting. BLUMENBURG.

THE Royal Society of Musicians in England has addressed the following letter of condolence to King George V:

"May it please your Majesty—

"The Members of the Royal Society of Musicians of Great Britain humbly and respectfully approach Your Majesty with a sincere and heartfelt expression of grief for the death of Your Royal Father His late Most Gracious Majesty, the Sovereign Lord, King Edward VII.

"The Royal Society of Musicians of Great Britain gratefully remembers His late Majesty's constant interest in the Art of Music and its professors, and especially his liberal and continuous support of the Benevolent and Charitable work carried on by this ancient Society.

"The Royal Society of Musicians of Great Britain tenders dutiful homage to Your Majesty, with devotion and loyalty; and in congratulating Your Majesty on your accession to the Throne of your ancestors, prays that you and Her Majesty Queen Mary may long be spared to sustain the Art which owes so much to your Majesties' liberal patronage.

Signed on behalf of the Society.

WILLIAM H. CUMMINGS, Mus. Doc.,  
Hon. Treasurer.

WALTER MORROW,  
Collector,  
J. F. C. BENNETT,  
Secretary."

PRESIDENT TAFT thinks that everybody who works hard should have three months' holiday every year. This statement from the Chief Executive caused spasms and some impolite remarks to issue from the sanctums of certain Captains of Industry, who do not hesitate to declare that the fortnight or three weeks allotted to the average brain worker is too much. Musicians have nearly solved the problem of a summer holiday for themselves. Most of them take it whether they can afford it or not. Few musical people in the United States do any serious work between June 1 and the end of September. Some of the teachers from the South and West come North, or go to Europe for study, but the majority devote the annual holiday to travel and rest.

A WRITER in one of the dailies gives an encouraging report of the army of Americans traveling in Bavaria this summer. An American actress who recently witnessed a performance of the "Passion Play" at Oberammergau, states that the majority of people in the audience were Americans of the class



that rarely, if ever, attend a theatrical or operatic performance at home. This sounds paradoxical, but no doubt it is true. The audiences assembled to see the "Passion Play" are in the main made up of churchgoers and orthodox Christians. Besides the "Passion Play" to attract the American tourists into Bavaria this summer, the music festivals in Munich also promise to be liberally supported. One of the festivals, as some readers of THE MUSICAL COURIER are aware, will be devoted to the works of Mozart.

FROM Henry T. Finck's department in the New York Evening Post of last Saturday, we clip the following news of Saint-Saëns:

Saint-Saëns is not only a composer who can write music in the styles of all times, from that of Bach to our own, but he is an expert in the sciences, notably astronomy, for his contributions to which he has been honored by French academies. He is also, like Lilli Lehmann, a leader in the movement for combating cruelty to animals. A few years ago he wrote some vigorous articles in French papers against the barbarous sport of pigeon shooting. At the last meeting of the French Society for the Prevention of Cruelty to Animals his services were the object of a special eulogy.

In a recent biographical sketch of the late Emma Abbott, the writer states that the plucky American prima donna refused at the beginning of her career to appear in such parts as Violetta in "La Traviata" on the ground that the role was immoral. What would the valiant lady think if she could come back now and see how operatic libretti have advanced? What would she say of "Sapho" founded upon Daudet's celebrated novel, or Messaline and other scarlet ladies who have become favorite operatic heroines?

In the Springfield, Mass., Republican there are words of wisdom for violin players whose art is affected by the changing waves of our Atlantic seaboard weather:

Whatever may be said of the backward season and the cold waves that have so lately passed on, players of stringed instruments have had no reason to complain. Till last week the weather was unusually favorable for practice, and violinists were troubled neither by snapping strings nor by nerve racking squeaks. Perhaps scientists can tell us precisely why it is that in hot, damp weather the tone has to be evoked out of a string so cautiously—as to the annoyance of working under such conditions every player can testify. Some artists who have to work through the summer to get ready for the next season's work, build a fire even when the thermometer is in the 90s, in order to dry things out. It is uncomfortable, to be sure, but they dress as lightly as possible, and while they are practicing they forget the heat. The breaking of a string is an annoying interruption as well as an expense, and a player counts himself lucky who has on hand a stock of specially tough strings which stand the climate well. Silk E strings are a last resort, and steel strings are a bit beyond that. Some good players use them at times, but not with pleasure.

#### Knute Reindahl on His Annual Vacation.

CHICAGO, Ill., July 30, 1910.

Knute Reindahl, the violin maker, whose atelier is in the Athenaeum Building, Chicago, will, as usual, close up shop and take a two months' vacation. Mr. Reindahl has no employees—not one, so when he takes his vacation he must literally "close up shop." This year, as during several years past, he will spend July and August at his summer home in Wisconsin.

Mr. Reindahl is a Norseman, and he has all the Norseman's love for the water. His beautiful summer home is delightfully situated on the lake shore, surrounded by primeval forest. No more appropriate setting for a Norseman's home could be selected—here is the vast expanse of water and the dense forest, both so dear to the heart of the Norse people—trees to build ships of, and water to sail on—these were the two factors that helped the Norsemen to make history.

Mr. Reindahl is not a builder of ships, but he has that inherent love of the trees and that inborn knowledge of woodcraft which is the heritage of his people. And while most of the woods Mr. Reindahl uses in the fashioning of his violins comes from his native country, yet he takes great delight in studying the trees in Wisconsin's virgin forests.

An old Scandinavian legend relates that the very first man to inhabit the earth was created of two trees, an

ash and an elm—three gods, Odin, Haener and Loder, who found two trees by the seaside, made from them the first man and woman, and named them Ask and Embla.

This old legend is typical of the Norseman's love for trees. From the ornate figureheads which decorated the prows of the Vikings' ships down to the ordinary implements and utensils for household use, all were made of wood, and generally the carving of the Norse people shows their eye for the line of beauty as well as utility.

Mr. Reindahl's ability as a wood carver is known the world over, as is his ability as a violin maker. It is to be hoped that his association with nature and especially with the elements the Norseman most admires in nature will afford him full recuperation after his busy year, and send him back to his Chicago atelier in September as eager as ever to create beautiful tones by the wedding of woods into the harmonious form of the violin.

#### The Lighter Side of Wagner.

[From the London Daily Telegraph.]

Nowadays we all take our Wagner with uncommon and uninterrupted seriousness. "And well we might," quoth one, which is perfectly true. It is, of course, an uncommonly serious matter to have to arrive at Covent Garden at four o'clock on a sunny afternoon in June and remain there, on and off, till well on toward midnight, and in a milder form, also, it gives one pause to remain in one's seat for some two and a half hours without moving. But, though this belongs to the heavy side of Wagner, the blame for its invention most certainly does not rest with him. I imagine that no human being would feel the physical discomfort of sitting through "Götterdämmerung" without the usual pauses so exacting as a similar sitting through possibly either, and certainly the second part, of Goethe's "Faust," as it used to be, and no doubt still is, played in many German theaters at Easter time. But there is a side of Wagner which is less serious than the rest. A good deal of capital could be made out of Wagner's birds, beasts and fishes, the Rhine Maidens being included in the last category for the sake of completeness. But that is not only cheap; it is also stale. For the press ancestors of the present day critics left no fur on the bear, no feather on the various birds, no wool on the rams, no scales on the dragon, serpent, and so on, not a hair in the mane or tail of Grane, so scalding were their denunciations. Yet the birds and the beasts and the fishes, otherwise the ravens, the bear, the rams, the horse, and the Rhine Maidens still perform their functions as in the heyday of their greatest abuse.

They must have been a cheery crew, those early critics, as certainly they were happy in their good fortune in having so great a bird to pluck, or, as the popular phrase had it once upon a time, a bubble to prick. Nowadays there are by comparison a few mere sparrows for the prey of the critics. And no one will deny that the elder generation did that they set out to do with a rare completeness, even if their efforts have proved in course of time to have been unavailing. Not all were either vindictive or venomous. Indeed, the fun was mildly furious at times. Thus a foreigner once quoted (more or less) the rubric: "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum Grane salis' into the burning pyre." Quite a good joke that. Of course, no good Wagnerite—and there are some—need be reminded that Grane is the name of Brünnhilde's steed. It is not very long ago that a picture appeared in which a presumably typical German operatic director was drawn as he inspected his troupe of leading "ladies." "None of our singers weigh less than one hundred kilos; we can, therefore, only produce Wagner operas," he is made to remark.

This particular form of wit was the common property of all countries for a time. It was, unhappily, reserved for England to heap the heaviest calumny on the wretched Wagner's head, and, perhaps, never had critic previously driven his quill so furiously as when a Londoner wrote an almost historical diatribe against Wagner at the Philharmonic in 1855. The overture to "The Flying Dutchman" was described as the "most abominable and horrible of all his productions," and among other fancy epithets were, "A mass of worthless rubbish," which was applied to "Lohengrin," as "insufferably dull" was applied to "Tannhäuser." But the poor man, Wagner, was himself even more roundly abused than his music. One writer rather cruelly dubbed him in cold print a politically defamed traitor, who was "wanted" by the police. Perhaps Wagner felt none of these pin pricks, if, indeed, they came to his knowledge. But one can imagine his "squirming" at being described, *tout court*, as "no musician whatever." "Absolute chaos," "Wild, aimless cacophony," even "What is music to him or he to music?" His puny feeling for pure melody can only be compared with matricide, and the thousand and one similar expressions may, or may not, have amused Wagner. But "no musician whatever"—that is quite another story.

Wagner, of course, was not all his day to be consciously or unconsciously seriously worried by his critics. When he had "arrived" in the public estimation, as well as in that of most who wrote about him, he was a very great

man indeed as we all know. But, even so, he was not permitted invariably to have matters entirely his own way. For it is recorded, though I have not seen the tale in English before, that, after the production of "The Nibelung's Ring," the Kaiser sent his aide de camp to inform "Wagner of his Majesty's wish to speak with him." Wagner, however, had withdrawn to his room, whence he refused to move, even when the aide de camp had retired, returned, and repeated the request. At last the composer was induced to visit the Kaiser's box, when his Majesty said: "Dear Wagner, I am delighted that I do not play the flute as my great ancestor played it, for otherwise you would finally have compelled me to play in your orchestra. This is all I wish to say."

Of pictures dealing with the light side of Wagner there is no end. Not the least amusing of them is that from a Berlin newspaper, which depicts the arrival of Lohengrin upon a "patent steam swan," which carries on its breast what appears (or deserves) to be the German equivalent of the initials "L. C. C." In another, Brünnhilde is shown asleep, awaiting Siegfried's arrival. On the rock at her side is seen a tablet bearing the legend "Wotan's Fire Insurance." The remainder is lost beneath the rock's mossy covering.

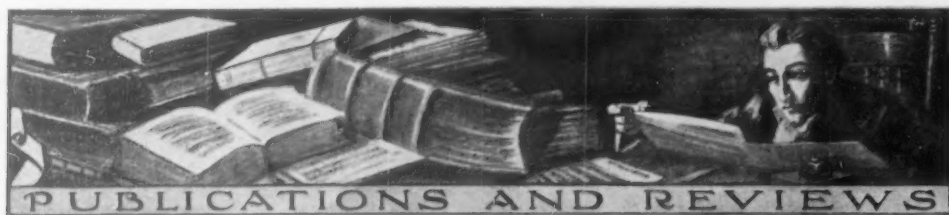
For the looker on there is an abundance of fun and laughter to be obtained from the lighter side of Wagner. As I have said, all the world nowadays regards with utmost complacency the man who half a century ago was, according to the press, hardly less than an unmitigated scoundrel in virtue of his ideas of musical art. So the world wags. Very similar, if not so violent, things are being said of the would be "path breakers" of today, and no doubt tomorrow they will be repeated of yet others. Fortunately, time brings its revenges. With one of these bygone attacks—a quotation from a technical *jeu d'esprit*, written many years ago after a performance of "Siegfried" at Covent Garden by a distinguished scientist—this article may come to a close:

"With our usual desire of keeping our readers informed of all that goes on, we sent our metallurgist to represent us at a recent performance of 'Siegfried.' He reports that the art of casting steel is quite old, as it was known in pre-historic times. The only property left to Siegfried was a broken sword. This Mime, obviously a registered plumber, had failed to mend. So Siegfried, a non-union man, decided he would repair the article. Mime told him to solder it, as far as could be made out. As our readers are aware, 'Siegfried' is the third volume of a four volume opera, and as, according to the genius of the German language, the verbs all come at the end of the fourth volume, at whose performance we have not been represented, we cannot give accurate details as to the proposed method of soldering. Siegfried, however black his character in other ways, was no plumber, and, as the sword was not for the British army, he refused to repair it with solder. He clamped the pieces in a fifteen shilling vise, being unacquainted with the quick gripping kinds, and filed it into 'shreds,' which shows the curious molecular structure of early cast steel. The prehistoric fitter holds a 14 inch rough cut in one hand, and gives it a seesaw motion, while he waves the other hand above his head and sings lustily, but with unjust intonation. Finally, the shreds were put in a Battersea five pound crucible, which was perched on the top of a coal part of the fire. After being sung at for a little time the shreds succumbed and fused, as they could not stand a tremolo, and they were poured into a mould resembling one of the cases in which fish slices for wedding presents are sold. The whole mould was then quenched in water and the finished blade taken out. Siegfried poked the fire with it, laid it on the anvil, and hammered the anvil, producing sparks that must have made the lamps of the other consumers on the Metropolitan Electric Supply Company's circuit jump badly. The blade was now finished. If Siegfried had had any of the blood of the famous Ritter Kuno in his veins, he might have utilized the dragon's blood for tempering the sword, as Fafner's internals were at about 1,000 degrees C., and glowed through cracks in his sides. The sword finally cut the anvil clean in two, or would have done so if the anvil had not fallen in two before the sword was even raised, the catch having been released prematurely."

#### Notice.

All American pupils of Alexander Heinemann would confer a favor on R. E. Johnston, his manager in the United States, by sending their names and addresses to R. E. Johnston, St. James Building, Broadway and Twenty-sixth street, New York City.

Of Massenet's twenty-two operas nine have been heard in America: "Herodiade," "Manon," "Le Cid," "Werther," "Thais," "La Navarraise," "Sapho," "Griseldis" and "Le Jongleur de Notre Dame." His last work is "Don Quixote," which will probably be heard in New York season after next. His first was "La Grand Tante," which was first heard in 1867. Massenet has thus produced operas for forty-three years at the rate of one every two years.—New York Evening Post.



#### NOTICE TO PUBLISHERS.

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#### THE COMPOSERS OF FRANCE.

Henri Taine, the famous French historian of English literature, says that a foreigner is better able than a native to judge of a nation's authors. We hope that this is true, for we are about to sit in judgment upon the composers of that great and wonderful nation of artists whose influence on civilization is absolutely incalculable. If the musicians of France think we have erred in our conclusions we must point out that the statements of Henri Taine regarding the merits of several English authors are not accepted in their entirety in England. Taine judged of English poets according to the appeal which their poetry made to his imagination and emotions. If the poet did not suit his temperament he compared him unfavorably with a French author that most Englishmen consider quite inferior to the English poet. Now we must confess that to our particular temperament the music of the great German composers is very much more in accord than is the music of the French. We cannot help it, for we were born thus. If the French musicians remind us politely that the Esquimo prefers seal blubber oil to the most delicate paté de foie gras we are perfectly willing to accept the rebuke. We think so highly of France and French art that we will take without offense the severest criticism from a French musician. An English poet tells us that all beauty lies in the eye of the beholder. So we are prepared to hear a Frenchman say that it is our ears and not the French musicians which are at fault. Perhaps we are both right and both wrong. An ancient Greek author relates that the fowl preferred the barley corn to the gem. Now from a hen's point of view barley is better than jewelry, though a diamond merchant might think otherwise. Therefore, while we believe ourselves right, yet we are not young enough to be infallible, nor conceited enough to affirm that the German music, which we prefer, is the gem, while the French music, of which we are about to write, is the barley corn. At any rate, we point to the dictum of Taine, that the foreigner is the best judge. As we are neither French nor German we must, for the time being, rank as foreign and therefore the best judges.

#### FRENCH CULTURE.

There is no disputing the fact that the French are the most artistic nation in the world today. This fact is so universally known that no other country pretends to rival France as an art center. The French are farthest removed from barbarity of any nation of the earth. And this long course of culture and re-culture and over-culture is, in our opinion, the one weak spot in French music. In

Beethoven, Weber, Wagner, we find the savage, the warrior, and primeval man standing behind the man of science and imagination, adding force to the poetic fancy of the composer. What Frenchman could "warble the native woodnotes wild" of "Der Freischütz," or could voice the forest murmurs of "Siegfried," the mountains and caverns and streams of "Götterdämmerung," or the elemental power of the storm of the "Pastoral" symphony? The French are unquestionably too sensitive. They are voiced at too low a pressure—to borrow a phrase from organ builders. In the great organs of our day there is a solo keyboard controlling pipes of special characteristics. Some of these reeds are very stiff and require an enormous wind pressure to make them speak. But with sufficient wind these stiff reeds yield a very powerful and brilliant tone. Now the age-long culture of the French—for they were developing Gothic architecture and discovering counterpoint a thousand years ago—this age-long culture has mellowed and matured the raucous reed. Its early strength has gradually weakened to delicacy, and its blatant blast has softened to an exquisite voice. The Frenchman is sensitive to all expressions of art. His native land is beautiful, and he has improved it with gardens, parks, cathedrals, palatial halls, and that paragon of cities, Paris, the "cynosure of neighboring eyes." In painting, France has long been the center of the world. But it seems as if fate, or some other power beyond the control of French bureaucracy, has ordained that music is to be the French left hand, and far less powerful than the right hand art of the brush. Of course we hardly expect the composers of France to agree with us. They will doubtless accept all we say concerning the painters, but will maintain that the nation is artistically ambidextrous. And so it may be, from their point of view. French music probably appeals more strongly to the average Frenchman than foreign music does. That does not prove the superiority of French music, however, but rather that the French nature does not demand the stronger utterances of the German masters.

#### LITERARY PARALLELS.

We have noted certain passages in French literature that seem to support our belief that French emotion is much more delicate than ours, and that the Gallic reed speaks at a lower pressure. In "Les Misérables" we have an admirable picture of the field of Waterloo. It is graphically and powerfully drawn, and the page is rich in philosophical reflections that reveal Hugo's intellect. Yet Hugo's French emotion was stirred within him at the vulgar word certain French soldiers used to the English officers who called on them to surrender and save themselves from annihilation. He says the word was "sublime." To us it seems very impractical and comical. And to our slower-moving nature the sword of Didier, in "Marion Delorme," flies from its scabbard so easily that we finally come to the conclusion that the ardent lover of that famous French drama is a quarrelsome boy. Zola likewise is evidently quite moved by the action of the lady of high degree who threw aside her robe and lay down and died from sheer emotion beside her poisoned lover in that scene in "Rome." To our colder Anglo-Saxon feelings such a scene seems so improbable that it is unconvincing. It is not "sublime" to us, as Zola says it was to him. It only seems like melodrama, and it consequently disturbs our artistic judgment rather than rouses our

sympathetic emotions. It is a matter of temperament. Shakespeare's Hamlet and Shakespeare's Mercutio would never understand each other if they lived as neighbors for a century.

#### FRENCH CLARITY.

They say in France that that which is not clear is not French. It is that clarity which makes French prose the most exact in all literature. A French definition of a phrase with double meaning is that the phrase has only one meaning. And it is that solicitude for only one meaning that makes French poetry inferior to French prose. There are none of the "antres vast and deserts idle" of Othello's narrative in the poetry of France. All is precise and clear. And the music is like the poetry. Those of us who have had the opportunity of hearing the Lamoureux Orchestra many times in Paris and in London will remember the precision, animation, and polished reserve of that French conductor. Every trill was measured, all the violins bowed as one, and the most delicate nuance was as finished as a De Pachmann performance of a Chopin mazurka. A Beethoven symphony thus rendered took on another hue. It sparkled and it glittered with its unwonted surface polish. The perfection of the playing was unimprovable. It was the classical chasteness of the never-fading beauty of the figures on Keats' Grecian urn. But when Mottl, Levi, Weingartner, or Richter wielded the wand we heard the real Beethoven—we had Prometheus unbound. The French performance was like Venetian architecture, which, because of its island situation and the difficulty of carrying builders' materials in boats, is constructed of many small stones exquisitely fitted. The German performance was like the rugged palaces of Tuscany, where rough-hewn and gigantic blocks are piled in magnificent strength. Now these characteristics of performance are characteristic alike of the composers. There is in all this music something small, however beautiful and clever. Even when they begin in a grand manner they soon weary of it and fall away into a childlike simplicity, or a feminine sentimentality. They are especially fond of the naive, with touches of the archaic and the odd. The overture to Gounod's "Faust" begins in a manner worthy of Brahms. But instead of rising into majesty as Brahms would have done, Gounod ends his overture with the feeblest of sentimental ballads.

Hence Gounod is popular, while Brahms is not. It is not our business to condemn, neither is it our desire to do so. But we can find an expression of the French nature in a volume of French criticism which lies before us. On every page we find reference to the "heaviness" and "pedantry" of German composers.

#### THE INSTINCT FOR THE DRAMA.

Now, it stands to reason that if we accept the German as the standard weight, then the French will be light. If we set up a French standard, then the German will seem heavy. In our opinion grandeur, breadth and epic strength can be well expressed in music. Music can also express the tender, the romantic and the dramatic. Now, the French temperament is essentially dramatic. The French carry the gestures and graces of the actor about with them in ordinary life. It is naturally to be expected that they will show more interest and talent in the dramatic forms of music than in the symphonic and the epic. And such is indeed the case. The end and aim of the French composer is the theater. The grand opera house is his Walhalla. And it must be recorded that French opera ranks very high. Gounod's "Faust," for instance, is probably the most popular opera that was ever produced. We will not say that it is the best, for the "Samson et Dalila" of Saint-Saëns is a far greater work. But when we turn from the opera to the symphonic, choral, chamber and solo work of



French music, we are at once conscious of the smaller caliber of French music in comparison with the German.

#### SAINT-SAËNS.

The versatile Saint-Saëns has of course attempted and mastered every style. His piano and violin concertos are second only to those of Beethoven, Schumann, Mendelssohn, and Brahms. The fact remains, however, that they are second to the German work. In symphonic fields he has also toiled. His C minor symphony has been hailed by an enthusiastic fellow countryman as the finest existing example of orchestration. The score demands a grand organ and a piano played by two performers, in addition to the usual symphony orchestra. We have twice heard this work without being impressed with anything but the incongruous organ and piano. It was an experiment more than an inspiration. We do not think that the organ and the piano belong in a symphony any more than a guitar or a banjo does. We know that the French resented this criticism when the German reviewers of the work made the same statement. The fact that the French cannot see that the organ and the piano are foreign to the nature of the symphony, as we understand the word, proves that they are not symphonists by nature. Likewise, if we met a composer who introduced a polka and a two-step in his requiem mass we should know that he was not sent into the world with a special mission to write masses. It will do no good to point out to us Beethoven's "Choral" symphony, for we will reply that Beethoven had eight good symphonies to his credit before he made his "Choral" experiment. Every musician knows that the choral end is a great drop from the first movement and the scherzo, though most of them are afraid of being struck dead for sacrilege if they ventured to utter their convictions. We cannot let the fear of making a mistake prevent us from stating a definite opinion. We leave that careful method to some of our elder New York critics. Now, Saint-Saëns is a prolific composer who has had some seventy-five years of terrestrial activity. Yet he has only produced three symphonies, of which the first two are entirely unknown. The writing of a symphony is a tour de force for him, because he is not naturally a symphonist. He can write operas with greater ease in spite of their much greater length. Think of the comparative ease with which Beethoven dashed off the C minor symphony of his at white heat and compare it with the grind and sweating and recasting and endless toil of his one poor opera, "Fidelio." Beethoven was not naturally an operatic writer. Our admiration for Saint-Saëns' G minor piano concerto and his B minor violin concerto, however, more than counterbalances our failure to enjoy the symphony of the genial composer.

#### THE NEW MEN.

With the work of Vincent d'Indy, Paul Dukas, Gabriel Pierné, Fauré, and Debussy we are more or less familiar. The last named of these moderns always seems to us a kind of musical brother to the Cornish giant we read about in "Lorna Doone." When John Rudd met him in a wrestling bout it transpired that the giant had no bones. He was only towering flesh. In Berlioz, a musician of another generation though essentially a modern in spirit, we find a man of genius who tried the impossible feat of making symphonic music do the duty of dramatic narrative. His music lives today because of its originality and the brilliancy of the orchestration, which has an individuality that Saint-Saëns' cleverly scored symphony lacks. It is only in his harmony that Berlioz is meager beside the composers of our times. And Berlioz is at his best when he pictures and describes. He could not write that nameless romance of Schubert's "Unfinished"

symphony. Nor has any Frenchman yet produced a Handel or a Mendelssohn oratorio.

#### NOT GREAT IN EPICS.

The epic has been omitted from the Gallic compound. Nature seemed to say: "I have given the French so many gifts that I really cannot also spare them epic power." Hence France has no epic poems as Italy and England have. Voltaire produced "La Henriade" in an epic form. But it was not given to that man of the lightning rapier to bend the massive bow of Ulysses. There are no French equivalents for "The Divine Comedy" of Dante, or "Paradise Lost" of Milton. Theodore Dubois has made an oratorio on a text selected from "Paradise Lost." Those who know the gentle and scholarly manner of Dubois, however, must recognize that composer's lack of epic greatness. The "Mary Magdalene" of Massenet contains much that is beautiful. There is no "Hallelujah" chorus in it of Handelian power. There is no grand sweep of melodic breadth of Mendelssohn's "Be Not Afraid," nor the profound and majestic "Crucifixus" of Bach's B minor mass. Gounod's "Mors et Vita" has every musical excellence except grandeur. It is not surprising that the man who spent the best years of his life in the cloying sweetness of "Faust" and "Romeo" should find himself unable in the end to lay aside his sensuous charm, melodic suavity and luscious harmonies and take on the austerity and veiled mystery of the awful text of "Mors et Vita." Marguerite's dressmaker made a very poor cassock for the penitent old music master. In organ music the lack of the epic instinct is very plain. French organs have not the diapasons of the English and the German instruments. That gray thickness of tone which British makers deem essential to the majesty of organ power is wanting in Parisian instruments. The French delight in variety of colors. Their instinct as painters shows in the great number of tone modifications possible on French organs. And the Parisian organ composers make their works orchestral. They prefer color to breadth. It is significant that the finest organ reeds, such as the vox humana, are all made in France. So when we have said that the French lack breadth, power, grandeur, epic stateliness, or whatever other name we choose to label that missing quality, we have said the worst that we have to say of them. In musical science, purity of style, grace, elegance, charm, French music has all that the best of other nations have, and more than the rest of the world has.

#### VIVE LA FRANCE!

There is much musical activity outside of the opera houses in Paris today, which may eventually lead to greater symphonic results in the future. In our opinion it is not added culture or technic that the French require, but the brine of the windy sea and the breath of the lofty wood. There is too much perfume and horticultural grace in it. Its pastorals are in the Bois de Boulogne instead of Arcadie, and its wildernesses are not "over the hills and far away," but well within the Jardin des Plantes. French composers admirably express the French nature. If the French nature changes so that we eventually get a nation of sonata and symphony writers, it is certain that the world, in losing the French nature as now expressed in painting, will not be a gainer by the change. Herbert Spencer says that of all the nations of Europe the French are most in need of the influence of foreign ideas. By all means let German, Russian, Italian music get a hearing in France. It always does us good to know what others are doing, though we should very much regret to see the French lose their national idiom and character. We want no French imitation Wagner and no Parisian Tchaikowsky. So long as France can give the world an occasional "Carmen" as well as her great pictures we shall be content. May we long be spared, and our children's children long after us, to cry "Vive la France!"

#### A. DURAND & FILS, PARIS.

From this well known Paris publishing house we have received a number of examples of the most modern and younger French composers which we have examined with no little interest and curiosity. In the first place we observed that four of these musicians had conspired to play a joke on the public and the critics. The joke, if such it can truthfully be called, consists in an arbitrary and meaningless sequence of five notes, B, A, D, D, G, which have the letters H, A, Y, D, N printed under them. This bald phrase receives a certain amount of harmonic treatment in four separate compositions by the four composers, Vincent d'Indy, Claude Debussy, Maurice Ravel and Paul Dukas, and all four compositions are dedicated to the memory of Haydn, who died in 1809. Needless to say the notes B, A, D, D, G, which are called Si, La, Re, Re, Sol in French, have no possible connection with the letters of the name Haydn. Whether this is a satire on Bach's experiment of writing a fugue on the letters of his own name (H in German means our B natural, and B means our B flat), we cannot say. At any rate, the joke is stupid, though not to the same extent as the music. With regard to the music we were not surprised, although up to the present we had thought more highly of French wit. We have seen so much of the inane vaporings of modern French composers for the piano that nothing can astonish us now. We have reached the state of pity. Whenever we meet with such a collection of notes that look like music but which sound like filing saws, we regret that popular melodists like Octave Crémieux and chromatic jugglers like d'Indy cannot combine their arts to the great advantage of both of them. Let the man with the scented leaves and the man with the prickly thorns get together and produce a perfect rose. So many of the modern French composers act as if the farther away they got from the public taste the greater artists they must be. They seem to forget that it is very much easier to get away from the public than to gain the ear of the same. What is the use of spending so many years learning to make sounds that no one likes? Discords can be had at a much lower price. Haydn, at the end of a long life of great productivity, said he wished some one would write a really new minuet. Now Vincent d'Indy calls his disjointed discords a minuet, and we should like to know what Haydn would say if he heard it. Decency forbids us to print what we think he would exclaim. And we should very much like to know what Saint-Saëns thinks of some of this latest cacophony of his fellow-countrymen. We believe he must sometimes be amazed to find the youngsters printing a lot of the harmonic experiments which had occurred to him when he was young but which his higher judgment rejected. For it is certain that most of this harmony is discovered by all young composers. It is only a few of them that care to write down and publish it. Of these four "freaks" on the letters that do not spell Haydn that of Debussy is the least unpleasant.

A suite of six pieces for the piano, "En Bretagne," by Rhené-Baton, next claims our attention. These movements are essentially mood pictures. The composer calls them "Impressions." The first one is called "Summer twilight on the great bay of St. Nazaire," from which title it is apparent that the composer is trying to express in music the mood in which this twilight left him. It is a melodious kind of pastoral with considerable harmonic interest. The second movement is a march of somewhat undue length and mixture of styles, and which is not very comfortably written for the hands on the keyboard. Its principal theme reminds us in passing of a march in Costa's oratorio "Eli," a work which Rhené-Baton has probably never heard. The rest of the suite is more curious than musical. We find it wearisome to listen to these descriptive numbers. It is of no possible interest to us that this music describes with skill and imitates with fidelity. We only care for music that is beautiful in itself without a title. For the kind of music which it pretends to be this music, however, is excellent. We regret that French composers are so keen on being picturesque and descriptive. The theatrical manner never deserts these composers. These six pieces of Rhené-Baton resemble nothing so much as incidental music to a play. A good deal of it is nothing more or less than curtain music. The only trouble is that the curtain does not rise and let the music proper of the scene begin. There is so very much preamble and so very little directness about it. Of course there is no theme to carry away and remember. The entire movement is passage work and harmonic changes.

We cannot understand how such music as the Six Preludes of Roger-Ducasse came to be written. It must be the result of reaction from the unyielding classical severity of the teaching of the Conservatoire. The great Paris school has held so firmly to strict counterpoint, restrained harmony and academic style that when the pressure is removed some of the more impetuous fly to the extreme of harmonic license. On no other grounds can we account for such preludes as these of Roger-Ducasse. We can imagine a class of harmony students standing by the piano in a dingy room of the venerable Conservatoire in the Faubourg Poissonnière listening with amazement to the rash-

ness of the harmonic vandal who dared to flout his red rag of rebellion under the aegis of Cherubini, Thomas and Du Bois. Out in the great wide world, however, there is no one to be shocked or surprised. We play a few pages of these ear tortures in the hope that we may see promise of the mud settling in the turbid stream to leave the transparent water above. It is a time honored saying that musicians occasionally introduce a discord into music for the sake of contrast. Now Roger-Ducasse has thirty chords on the first page of his Six Preludes, twenty-four of which are discords and six alone are concords. The second page is as highly seasoned. The penultimate measure begins with G, C, E, in the right hand part, with F sharp and D in the left hand. The "linked sweetness" of this music is truly very "long drawn out." Strauss does that sort of thing with the orchestra, where the contrasting timbres soften the jar, but the piano accompaniments to Strauss' songs contain no such harmonic enmity as do these Six Preludes. The "Pastorale" for organ by the same composer begins somewhat in the manner of old Martini's "Les Moutons," but soon leaves the fold of the good harmonic sheep and loses itself in the stony wilds of discords. Roger-Ducasse does not alter his melodic lines for such trifles as clashings of discordant notes. He ignores obstacles in much the same way as did the Russian emperor who settled the disputes among his engineers and surveyors by ruling the proposed new railway route straight across lakes, valleys and mountains, with no regard for topography. This music looks imposing to the eye. It certainly is difficult to read and play. If it was not for that little detail of hearing with the ear we should have nothing to condemn in it. As it is we must enter our protest against this manner of writing for the majestic organ. That twittering of flutes and gasping panting, shrieking, whispering, sobbing melodrama are the theatrical instinct again cropping out. The dignity and majesty and power of the epic does not inspire the muse of Roger-Ducasse.

Maurice Ravel is represented by an album of twelve songs full of odd effects. The final chords of the first song, for instance, are B flat, D, F, A, followed by E flat, G, B flat, D flat, F. So it ends unresolved. Nor does the next song follow to complete it. It simply ends with an unresolved discord, which is an effect that any one can employ who desires to do so. For pure, unmitigated ugliness the song called "The Peacock" is one of the finest examples we ever met. The poor old bird is evidently moulting in this song. In fact these songs are not to be sung, but to be declaimed in a kind of melodic recitative. The piano accompaniment played softly with plenty of pedal will do as a makeshift for the confused noises of the barnyard, while the orator-vocalist makes a few statements concerning the peacock. The next song is all about the cricket—the chirping insect, not the national game of England. Our recollection of the cricket is somewhat hazy, but this music will doubtless serve to recall the insect. Then we have the swan, and then the kingfisher, and two descriptive ballads. There is no tune in any of them

that would sound like music on a violin. They are elaborated declamation.

To our somewhat old fashioned ears the melodic character of Louis Aubert's Twelve Songs is more attractive than any of the French music reviewed in these columns today. This young composer, who was born in 1877, must not be confounded with the famous operatic composer of the past generation. The elder Aubert would probably find the young Aubert's work too rich in harmonies for his diatonic taste. But to us it seems that Louis Aubert has kept within the bounds of reason, notwithstanding his employment of modern harmonies. He has not let his search for odd effects lead him very far from the path of simple melody. Now in the composing of a beautiful melody there is more real art than there is in all the strange and horrible sounds of those perverse composers who are determined to be new at any price.

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lishers who will risk fortunes in the exploiting of music that is not, and never can be, in any sense of the word, popular are deserving of the gratitude of those composers whose misfortune it is to write above or away from the understanding of the public. The typographical excellence of these Durand editions is exceptional.

#### Elisabeth Branjon, Soprano.

Elisabeth Branjon, soprano, formerly of London, will be under the management of Marc Lagen for the season 1910-11.

Berlin claims to be, and doubtless is, the center of the musical world today, so far as concerts are concerned. Operatically, New York is in the lead.—New York Evening Post.

## OBITUARY

#### Frank Dexter Whitcomb.

Frank Dexter Whitcomb, widely known for the past fifty years through his connection with the Oliver Ditson Company, died at his home in Woburn, Mass., on July 25. Mr. Whitcomb retired from the Ditson employ about two years ago in consequence of ill health. Previous to that time he was employed in classifying and assembling musical works adapted and required for special church festival services and for use at occasional civil anniversary celebrations. He was assigned from the store counters to take up that expert work, and in his equipment for it, through his long experience with details, he combined a broad knowledge of compositions and composers, together with the personal taste and love for music as an art. There are few if any persons in similar musical employ, and identified with the Boston musical history of the past fifty years, who have been more helpful to vocalists and musicians generally than was Mr. Whitcomb. He was a frequent contributor to the notes and queries column of the Boston Transcript, and his great fund of musical lore made his signature attached to any contribution absolutely authoritative. Mr. Whitcomb was sixty-eight years of age, and is survived by a widow and daughter, to whom the musical community extends its heartfelt sympathy and condolence.

#### Clarence Eugene Reed.

Clarence Eugene Reed, well known in Waltham, Mass., musical circles during the past thirty-five years, died at the Waltham Hospital July 29 after only a two days' illness. He was prominent as a teacher and was the first president of the Alumni of the New England Conservatory. Mr. Reed officiated as organist at the First Baptist Church of Weston for fourteen years, subsequently taking the organist's post at the First Methodist Church in Waltham, which he held for twenty-five years. He was in the fifty-sixth year of his age, and is survived by a widow and three children.

In Strassbourg the police administrator of that city has issued a decree forbidding the "Kiss Waltz," and says: "I learn that in the course of balls organized in the communes of my district, a dance called the 'Kiss Waltz' is danced. During this dance women and girls allow themselves to be kissed publicly. This constitutes an offense against good German manners that I cannot tolerate. In the name of morality, I formally prohibit the 'Kiss Waltz.' The police organizations will see that this order is strictly complied with."—Paris Matin.

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PITTSBURGH, Pa., July 30, 1910.

The season of summer concerts by the Pittsburgh Festival Orchestra on the Schenley lawn is more than half ended, and every effort is being made to make the closing weeks notable ones. Opportunities have been given to several of Pittsburgh's younger singers during the season and to vocalists from other cities who have taken up their residence here. Among the latter might be mentioned Anna Laura Johnston, a recent arrival from Indianapolis, and Marie Stapleton-Murray, from New York. Last evening, Clifford C. Wilkins, baritone, recently of Minneapolis, was soloist, and his work made a distinctly favorable impression. Mr. Wilkins has been in Pittsburgh but a short time, and has appeared as soloist with the Pittsburgh Male Chorus, James Stephen Martin, director, and as one of the principals in the operetta given at the Edge-wood Club during the early spring. This evening, Emma J. Baumann, well known for her splendid work in the choir of the Shadyside Presbyterian Church, will be soloist. For one of her numbers Miss Baumann has selected Elizabeth's "Dich theure Halle" from "Tannhäuser." Thursday evening Franz Kohler, the popular concertmaster, will play a Hungarian rhapsodie, by Hauser, and on Saturday evening, Otto Kegel, the always popular trumpeter of the orchestra, will play "Werner's Parting Song," by Nessler. The engagement of Michael Elliot, the California interpretative dancer, who will appear with the orchestra August 8 and 9, is creating widespread interest. Miss Elliot comes to Pittsburgh fresh from a triumphant tour of the West, and will present a remarkably diversified program. The dainty group of flower dances recently added to her repertory will be given here on both evenings, as well as the "Peer Gynt" suite. Tuesday evening, August 9, Miss Elliot will present "Siegfried's Death" march from "Die Götterdämmerung."

Grace Hall-Riheldaffer, soprano, will leave early next week for Mountain Lake Park, Maryland, where she will give two recitals on August 18 and 23. A special program has been prepared for August 23, when Mrs. Riheldaffer will give the "Roses of Ispahan," an explanatory recital of Oriental music. Part one will be taken up with

the description of Eastern music—its peculiarities of scale, rhythm and structure: the Music of Persia, Arabia, Palestine and Hindoostan, illustrated by folksong; "Use of the Folk Themes and Imitations of Oriental Melodies by Modern Composers"; rendition of the "Bell Song" from "Lakme"; an aria from "Semiramide"; "Oh, Moon, of My Delight," from "Persian Garden," and Amy Woodforde-Finden's "Jhelum River." Part two will be devoted to the music of Turkey, Egypt, China and Japan, illustrated by modern Hindu and Egyptian airs, the ancient "Moo-Lee Wha," and Charles Wakefield Cadman's new Japanese romance, "Sayonara."

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, has now under contract twenty new men to complete the number for the Pittsburgh Symphony Orchestra. These men are all, with one or two exceptions, former members of the old Pittsburgh Orchestra.

Anne Griffith has closed her studio for the balance of the summer and left for Cincinnati, her home city. Miss

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Griffith will be in Cincinnati during the music festival week, returning to Pittsburgh about the middle of September.

Fritz Goerner, the master cellist of the Pittsburgh Festival Orchestra, was soloist with that organization last Thursday evening, when he created great enthusiasm. Mr. Goerner, for his first number, played the berceuse from "Jocelyn," by Godard, which he rendered with exquisite beauty of tone. He responded to an encore and played scherzo by Von Goens, in which he displayed wonderful technic and skill in harmonics. Mr. Goerner is an artist and his solo work is a great treat.

In speaking of the Pittsburgh Orchestra Association, the Pittsburgh Spectator says:

The Pittsburgh Orchestra Association is not, as many seem to think, in any way whatever connected with the Pittsburgh Symphony

Orchestra (which will be the name used by the Pittsburgh Festival Orchestra during the winter); but is an association composed of subscribers to the fund for the establishment of a permanent orchestra. The work is being done quietly, but with great earnestness and civic pride.

The new board of directors (elected by the association) is a unit in regard to the civic side of the question of a really great permanent orchestra, and its place in the development of a city.

When the people themselves wake up to this fact the thing is done—for after all, an orchestra should belong to everyone and the only way to have it so is to have the people realize their own responsibility and importance in this particular branch of civic work. The donation and subscription lists are open to all music lovers, and any contribution, no matter how small, as an annual donation to the endowment fund, will be gratefully and cheerfully accepted. The Spectator knows that there are hundreds of people who want good music, inspiring and uplifting amid refined surroundings, a credit and an educator to our great community, and who will willingly donate small sums annually to permanently endow this great undertaking. Send in your name and amount, even if it is only five dollars a year, and join the Spectator Club.

John R. Roberts, bass, sang recently in "The Messiah," given in Philadelphia; at the Rittenhouse, this city, for the Dolly Madison Chapter, which was made noteworthy by a number of Stephen Foster songs, and at Sewickley, Pa., in Bruch's "Fair Ellen."

Franz Kohler, the talented concertmaster of the Pittsburgh Festival Orchestra, gave a joint recital with Madame Schumann-Heink at Ocean Grove, N. J., last Tuesday evening, and shared the honors with this great contralto.

E. Lucille Miller's solo work with the Festival Orchestra last week was most artistic. That Miss Miller is an artist cannot be denied, and her rendering of "Songs My Mother Taught Me" was without an exception the most artistic vocal solo work done at any of these concerts. Miss Miller will sing with the orchestra again at Sewickley, Monday evening, August 29.

Gaston F. Baihle, violinist, was cordially received at the Schenley lawn concert last Tuesday evening. Mr. Baihle played the Wieniawski concerto and for an encore "Gypsy Songs" by Hubay. Mr. Baihle plays with good technic and power of interpretation. CATHERINE J. ELSTON.

#### Lagen Artists.

The following artists are under the management of Marc Lagen: Florence Austin, violinist; Alexander Sebald, violinist; Viola Waterhouse, Frida Windolph, Estelle Burns-Roure, Elisabeth Branjon, sopranos; Harriet Foster, mezzo soprano; Helen Neibuhr, Mary Lansing, contraltos; H. Evan Williams, tenor; Clifford Cairns, basso cantante, and Isabella Beaton, pianist-composer.

The new system of tactic writing for the blind, devised by William B. Wait, which has been adopted by the American Association of Instruction for the Blind, has a novel feature which adapts it to music, and is said to make the representation of the staff notation very simple.—Springfield Republican.

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## CHAUTAUQUA MUSICAL GOSSIP.

CHAUTAUQUA, N. Y., July 30, 1910.

"God sent his messenger, the rain," begins the epilogue of the "Golden Legend," and it was certainly apropos of the wild storm which swept over this part of the country during the performance of that cantata last night. Perhaps it was a merciful thing that the audience could not hear much of the music, for the rehearsals had not pre-saged even a mediocre performance. As it was no one was able to judge of the merits of the performance. Perhaps it is not generally understood that the amphitheater is entirely open—save for the roof—and so there is no



EDWARD H. R. FLOOD.

way of shutting out the noises of the night. Ordinarily this is a pleasant arrangement because it makes a cool, airy place in which to listen to music and lectures, but when there is a rain or a wind storm it is impossible to hear anything in the place. The only thing that had gone at all well in rehearsal was Miss Fiske's solo, "Slowly, slowly up the wall, steals the sunshine," and of this not one note was heard at the performance.

There is an old proverb in Germany or somewhere to the effect that "paper is long suffering," therefore all man-



COLONNADE, CHAUTAUQUA, N. Y.

ner of ambitious programs can be printed on it without protest. Perhaps that is the reason that Mr. Hallam puts forth such elaborate announcements. They certainly look well in print and his old friends in England must read with envy of his work in directing "The Messiah," "The Golden Legend," "The Rose Maiden," "The Mermaid," "Samson and Delilah," "The Erl King's Daughter," with large chorus and orchestra, all in the space of six weeks. And people all over America read the announcement of the elaborate musical program and yearn for a chance to be at Chautauqua and hear "all that glorious music." How does the writer know? Well, because some such thoughts filled his own mind when in the wild and barren West, and he has received letters from various sources congratulating him on the fact that he could hear "all that glorious music." But "great was the fall thereof." If the writers of those letters could have an opportunity of hearing just one cantata given by a chorus of one hundred sopranos, fifty altos, twenty basses and ten tenors, supported by an organ and orchestra that could seldom agree on the pitch, led by a windmill, they would speedily get over that intense



POMONA GRANGE HALL, CHAUTAUQUA, N. Y.

longing to be at Chautauqua in order to hear the music. "Distance lends enchantment to the view."

Which reminds the writer of some cathedral music heard in Santiago de Cuba some dozen years ago. It was on a Sunday morning early in August. The city was sleeping peacefully and there was scarcely a sound save the measured tramp of the guards as they patrolled the streets. The writer had finished washing his breakfast dishes (tin frying pan, tin coffee cup, iron knife, fork and spoon) and thought to walk out for some fresh air before the heat of the day. When crossing the public square faint sounds of music were heard floating on the air. It was almost ethereal music—so light and airy—yet it had the solemn tone of the church, and a hasty glance around discovered the cathedral on one side of the square. The writer's pulse quickened at the sound and his pace toward the church quickened with his pulse. Soon he would be in the famous old church built by Christopher Columbus—



MRS. EDWARD H. R. FLOOD.

perhaps standing in the very pew occupied by that illustrious discoverer—and listening to old, old church music given in true ecclesiastical style. Ah, the disillusionment of stepping within that edifice. There were no pews, almost no worshippers—three or four old women knelt on the floor—none of the artistic frescoing one expects to find in an old and celebrated building. Two seemingly infirm priests were intoning in high, thin voices, and a wheezy, dilapidated, one-manual pipe organ was giving forth discordant and distressing sounds. The writer turned, fled without ceremony and hid himself to a room in the Governor's palace, where there happened to be an ancient,

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but still mellow, grand piano and there soothed his soul by playing "Rock of Ages," "Abide With Me," and a few other familiar hymn tunes, until every one in the place was awake and he was "cussed" from Dan to Beersheba and various other well known places by the brigade adjutant, who had no soul for music.

\*\*\*

"Never again," quoth he in regard to cathedral music in Cuba, and now he reiterates the same with regard to music in the amphitheater at Chautauqua. After three weeks at this delightful "old ladies' home" the writer can say without prejudice that here is a great opportunity for fine music and high educational ideals, but it is not being grasped. The trouble is, as was stated last week, an attempt to do too much in too short a time on too small an appropriation. It could be made a great thing. It is not even fair.

\*\*\*

Individuals there are here in plenty who are competent and hard working in their various departments, but some of them are pretty nearly discouraged because of the general indifference to the attainment of real artistic work on the part of the many. Superficiality seems to be the order of the day with no ambition to better conditions. The cause must not be sought in the department of music, but in the management of the institution itself. Just one example is enough to show the general style of the workings of the institution: If one rents a boat and is gone one and a half hours he must pay for two hours' use. That is a small species of graft, but it is graft nevertheless. One does not have to pay for two pounds of sugar when only a pound and a half is bought, but why not it is impossible to say unless it is that one could take the other half pound of sugar but could not very well take the other half hour on the water because of an engagement at the Hall of Philosophy or some other place. It is recognized that the institution must be run on a business basis and must pay for itself, but the question is: Could not these somewhat old and obsolete business methods be dumped on the junk pile and a new set in accordance with twentieth century ideas be installed?

\*\*\*

And now to the woods with "knocking"—or not just yet. Let us take a couple of lines to say that we were fortunate in being called away from the grounds early this morning and so missed the concert of the New York Symphony Orchestra. But that is positively the last knock. We will now turn the shield and see what is on the other side.

\*\*\*

Ha! Recital by Georgia Kober, assisted by Overton Moyle! Grows brighter at once, you see. This affair took place in Higgins Hall Thursday evening and was enjoyed by a very large number of invited guests. It was a recital somewhat out of the ordinary in that Mr. Moyle read a synopsis of "Peer Gynt" and Miss Kober played several

selections from Grieg's incidental music to that drama. There were many expressions of appreciation of the work and it was thoroughly enjoyed by those present. Afterward punch was served—or no, Mrs. Tobey insists that it be called pink lemonade because we referred to her punch that way last week. Anyway it was very good—no spikes in it, as they are not allowed at Chautauqua—and every one was happy.

\*\*\*

Mrs. Tobey gave a dinner party (at Mayville) for Clarence Eddy on Tuesday night. Those at the tables were: Mrs. Herman Lewis, Mrs. William H. Sherwood, Miss C.



HAMLIN E. COGSWELL

Hynson, May Sellstrom, Mrs. Tobey, Clarence Eddy, William H. Sherwood, Minor C. Baldwin, Sol Marcosson, Frank Tobey and the undersigned.

\*\*\*

Again this week, Thursday, we had the pleasure of hearing Charles C. Washburn, the Nashville baritone and interpreter of songs, in a delightful program at Higgins Hall. Mr. Washburn is always listened to by a large and appreciative audience. Since his appearances here this summer Mr. Washburn has been engaged for two lecture-recitals at the Goodwin Institute in Memphis and one recital at the Shreveport, La., School of Music.

\*\*\*

Mrs. G. C. Ashton Jonson, of London, England, has made two platform appearances here this week. Mrs. Jonson has a message to American women and she delivers it easily and convincingly. She has been engaged for a lecture on British politics to be given in Pittsburgh later

in the fall and she will return here for an extensive lecture tour during the season 1910-1911.

\*\*\*

Mrs. Herman Lewis, of the Concert Direction M. H. Hanson, has been at the Athenaeum this week.

\*\*\*

Overton Moyle, baritone, who has been singing in the quartet during July, will sing the baritone role in Elgar's "King Olaf" at Columbia University on August 11. Mr. Moyle will probably be a member of the faculty of the National Institute of Music in New York this fall, the matter practically having been settled by correspondence this week.

\*\*\*

G. C. Ashton Jonson, the lecture recitalist, has been booked through the Concert Direction M. H. Hanson for two lectures in Pittsburgh later in the fall. Several other parties—in St. Paul and other cities—already are negotiating for Mr. Jonson's lectures.

\*\*\*

An organ recital that displayed to the full the powers of the fine new organ in the Amphitheater was that given Thursday afternoon by Clarence Eddy. His program follows:

Toccata in F major ..... Bach  
In Springtime (new) ..... Alfred Hollins  
Autumn (new) ..... James Lyon  
Choral and fugue (fifth sonata) ..... Alex. Guilmant  
(Dedicated to Clarence Eddy.)  
Benediction Nuptiale (new) ..... J. Frank Frysinger  
(Dedicated to Clarence Eddy.)  
Variations de Concert (new) ..... Joseph Bonnet  
(Dedicated to Clarence Eddy.)  
Nocturne in B minor (new) ..... Arthur Foote  
Scherzo in E major (new) ..... Charles M. Widor  
Berceuse ..... H. A. Wheelton  
Festival March (new) ..... William Faulkes  
(Dedicated to Clarence Eddy.)

It was a program in which the writer reveled from first note to last, for it was played as only Mr. Eddy could play it. Speaking of the recital the Chautauqua Daily said:

The organ recital in the Amphitheater Tuesday afternoon was a presentation by Clarence Eddy of the best in composition, in marvelous technique, in artistic intelligence, and of that musical excellence which is the result of the divine gift combined with constant study. It was an inspiration and an education.

Mr. Eddy also appeared on the Wednesday afternoon program, playing a new suite by Homer Bartlett.

\*\*\*

A musician whom the writer has had the good fortune to meet while here is Hamlin E. Cogswell, director of the Normal Conservatory of Music at Indiana, Pa. While this school is an integral part of the Pennsylvania State Normal School, yet it is an institution by itself, in a building by itself, and with its own faculty of ten, who have nothing to do with the Normal School. The Conservatory catalog for last year is a beautiful piece of work in two colors,

Sol Marcosson as "Bean Brummelt."

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These arrangements are of more than ordinary interest to the majority of violinists because they are practically novelties, paradoxical as it may seem to call them so. Mr. Franko, one of our leading violinists, has added these dainty dances, airs and ballet numbers to the steadily growing list of good things musical rescued from oblivion.

Any of the above will be sent for examination.

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and one illustration is especially interesting in that in showing the "main hall" it also shows a young man reading THE MUSICAL COURIER. There were 234 students registered in the Conservatory last year and a much larger enrollment is expected next year. Not only is Mr. Cogswell a teacher and director of choruses and orchestras, but he is also an author, having written and compiled several books. His latest work, just from the press, is "How to Teach Music in the Public Schools." A careful perusal of this book by the writer inclines him to the belief that it will be a great help to young teachers everywhere. It is carefully thought out and emphasis is laid particularly on thoroughness in everything done or attempted. The little book might be used as a guide all the way from primary instruction through all the grades and the high school.



Charles C. Washburn  
wrote "Uncle Rome."

Madame Von Klenner will give a large concert at Point Chautauqua next Thursday, in which many of her class will appear. The program follows:

Gypsy Chorus, Bohemian Girl	.....half
Viardot Cerle.	
Printemps	.....Leo Stern
Lucilla Brodsky.	
Duet, Les Cavaliers	.....Brahms-Viardot
Camilla Elkjaer and Gertrude Heins.	
O don fatale	.....Verdi
Bessie A. Knapp.	
Trio, Les Trois Belles Demoiselles	.....Pauline Viardot
Mary Galloway, Regna Ahlstrom and Lucilla Brodsky.	
Ninon	.....Tosti
Romanza, L'Elisir d'Amore	.....Donizetti
David Arthur Thomas.	
Duet, Semplice piu l'Amo	.....Mich. Carafa
Eugenia Manogue and Collice Smith.	
Voce di Primavera	.....Strauss
Camilla Elkjaer.	
Chorus, Bolero, Night in June	.....Verdi
Viardot Cerle.	
Fruhling's Symphony	.....Mohr
Kinder Symphony Orchestra.	
Lehn deine Wang an Meine Wang	.....Jensen
Dites Moi	.....Nevin
My Heart Sings	.....Chaminade
Regna Ahlstrom.	
Trios.	
Ave Maria	.....Abt
My Shadow	.....Henry Hadley
Eloise Burney, Ethel Avera, Alma Roberts.	
Terpsichorean Fantasy.	
Lucilla Brodsky, Blanche Hynds at the piano.	
Chant Hindou	.....Bemberg
Baby Clover	.....Willeby
Gertrude Heins.	
Duet, Napoli	.....Tosti
Mary Galloway and Gertrude Heins.	
Caro Nome, Rigoletto	.....Verdi
Eugenia Manogue.	
Quartets.	
Sweet and Low	.....Barnby
Swedish Wedding March	.....Soderman
Von Klenner Quartet.	
Chorus, Barcarolle	.....Offenbach
Viardot Cerle.	

Mr. and Mrs. Edward H. R. Flood, of Shreveport, La., who have been here for several weeks, will leave about August 15 for New York City for a month's stay. The Floods are codirectors of the Shreveport School of Music and in addition Mr. Flood is organist and choirmaster of St. Mark's Episcopal Church there, while Mrs. Flood is soprano soloist and director of the Baptist Church choir. While in New York Mr. Flood will have a special course

of organ lessons with Clarence Eddy and Mrs. Flood will coach with Dr. Carl Dufft.

Minor C. Baldwin was heard in organ recital last week Thursday afternoon, playing the following program:

Great Toccata (pedal solos)	.....Bach
Reverie	.....Baldwin
Sonata	.....Fleuret
Alla Sciliana	.....Handel
Presto	.....Handel
Overture	.....Rossini
Air	.....Bach
Intermezzo	.....Yradier
Organ solo	.....Selected
Pilgrims' Chorus (Tannhäuser)	.....Wagner

The Chautauquan Daily had this to say of the recital:

Seldom have we heard anything more inspiring than the organ recital by Minor C. Baldwin at the Amphitheater yesterday after-



MINOR C. BALDWIN.

upon. The program was made up of classics for the organ—no modern works being played save Mr. Baldwin's own "Reverie."

While every number of the program was thoroughly enjoyable, the two Bach numbers, written two hundred years ago, were the freshest and most inspiring. Mr. Baldwin has considerable pride in his handling of the classics, and well he may, for anything happier than his playing of the Bach "Great Toccata," it would be hard to imagine. Mr. Baldwin put no particular stress on the difficult pedal passages; it seemed as easily done as the most singing cantabile passages.

The Fleuret sonata is a number (three movements) filled with gorgeous colorings, shades and lights and served to set off the capacity of organ and organist. Especially grateful was the lovely flowing andante, while the finale rose at times to a veritable riot of tone.

Ellen J. Siddall, who is studying with Madame Von Klenner at Point Chautauqua this summer, is director of



The Shanties on Beethoven Avenue.

the voice department in the Conservatory of Music at Meridian, Miss., which is said to be the largest conservatory in the South, having an enrollment of 500 students. Miss Siddall is very enthusiastic in her work and is a great believer in the South. A few of her programs which the writer has had the pleasure of looking over show a wide range of knowledge of song literature.

One of the conductors of the Chautauqua Traction Company has a sense of humor anyway. Coming over from

Westfield the other day he called the stops very properly until he reached Chautauqua, when he sung out. "The Holy City! all out!"

A certain manager of artists says that when trying to make an engagement for one of her bright particular stars recently the committee considering the proposition asked no questions about the artist's voice or repertory, but wanted to know if he was as tall and splendid looking as Wither-spoon. Which caused said manager to remark dryly that they were not selling artists by the inch. Needless to relate, the negotiations are still pending.

It has been suggested that the music at Chautauqua is in canon form at the seventh since the program is the same week after week—concert Sunday, concert Monday, recital Tuesday, concert Wednesday, recital Thursday, concert Friday, holiday Saturday—never any change; always the same thing at the same hour of the same day by the same people.

Mr. Washburn tells this story as a slap at tradition: "On a certain program on which I happened to be singing in the South I noticed 'Hallelujah Chorus,' by Beethoven. I had never heard of that chorus, but knew it must be all right, because the man at the head of the affair was a first class musician, so I paid no more attention to it until the orchestra struck up the prelude. Immediately some young man in the audience, impressed with the dignity of the occasion, and knowing that one must always rise during the singing of the 'Hallelujah Chorus,' jumped to his feet. He was slowly followed by others, and by the time the chorus started to sing every one was standing. And so they did their duty by standing through the 'Hallelujah Chorus,' though none of them knew why, and did not even know it was the wrong chorus by the wrong composer."

At the meeting of the Press Club last Friday night the speakers were J. W. Bengough, cartoonist of the Toronto Globe, and the undersigned, from THE MUSICAL COURIER. The writer spoke at considerable length on the subject of musical criticism, with especial reference to its application on a periodical especially devoted to music. The Press Club has forty members, nearly all of them correspondents of various daily and weekly papers in the United States and Canada. OSCAR HATCH HAWLEY.

She—I know somebody who will give a good price for your violin.

He—Who is it?

She—The man with the room next to yours.—Le Rire.

"Yes," said the amateur violinist, proudly, "I learned to play the fiddle at the age of five."

"Wonderful!" exclaimed his friend; "and how old were you when you forgot?"—Tit Bits.

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**Jonson's Lecture-Recitals.**

CHAUTAUQUA, N. Y., July 30, 1910.

When it was announced in the Chautauquan Daily that G. C. Ashton Jonson would give an analytical lecture on the Tchaikowsky sixth symphony and the MacDowell A minor concerto in Higgins Hall on Wednesday afternoon at 1.15, there was a general flurry among those interested in music to arrange schedules so as to be able to attend the lecture. Mr. Jonson had already given two series of lectures and had quite a following among music students. Now that he was to lecture on the symphony program to be played in the amphitheater Saturday afternoon it seemed as if every one wanted to hear him.

Long before the hour for the lecture to begin, Higgins Hall was packed. Seats were placed on the stage and every available resource of the building used to accommodate those who wished to hear, but it was impossible to get seats enough and literally hundreds of people were turned away. This is just an illustration of the popularity of Mr. Jonson's lectures. The next illustration is that, although he was supposed to speak only three-quarters of an hour and most of those present had engagements for the next period, he held his audience nearly two hours and they would quite willingly have remained still longer to listen to this exposition of great musical works.

To tell just how Mr. Jonson gives his lecture is an impossibility, since it is entirely different from the style of other lecturers. Sometimes he sits at the piano and then again he stands and talks and never does he give one the impression that he is lecturing. It is rather more like a friendly talk with a few people who are interested in the matter than a formal lecture. Yet that notwithstanding Mr. Jonson knows his subject thoroughly and knows what to communicate to the people so that they get the points involved.

Mr. Jonson does not talk all the time. About half the time he is playing the piano. And there is another odd thing about this man; he makes no pretense whatever of being a pianist, yet his playing is more enjoyable than the playing of many a professional. The reason is that Mr. Jonson brings an intelligence to hear that is felt by every

one who hears him play. Every phrase is given a definite meaning; delightful nuances that others would never think of are brought out and thus his playing becomes a work of art.

Mr. Jonson will make a tour of the United States next year (season of 1911-12) and will give a few lectures this fall. He is not a professional lecturer, but is a well known stock broker of London and music is his hobby. His lectures are given because he loves the work and when one hears him it is at once apparent that he has none of the dead encyclopaedic knowledge to work off on



G. C. ASHTON JONSON.

the public, but live, original ideas that hold and even thrill an audience.

OSCAR HATCH HAWLEY.

Conductor Kaehler's symphony series at Schwerin last season included Beethoven's fifth and seventh symphonies, Brahms' first, Mozart's "Jupiter," Liszt's "Faust" and Strauss's "Death and Apotheosis."

**Arturo Tibaldi to Play East, West and South.**

R. E. Johnston, who is booking the American tour for Arturo Tibaldi, the English violinist, announces engagements closed in Montgomery and Birmingham, Ala., Memphis, Nashville and Chattanooga, Tenn., Atlanta, Ga., and other towns in the South, which will be announced later. Mr. Tibaldi is to have numerous appearances in New York and Washington, and after these he is to make a tour of the Pacific Coast. Young Tibaldi is a godson of the Duke of Connaught and the father of the young violinist was equerry to the late King Edward. The artist now is in England with his parents, Colonel and Lady Adela Larking.

**L. E. Behymer in the East.**

L. E. Behymer, the well known and enterprising Pacific Coast impresario, is paying the Eastern musical center a visit in the interests of his business for this season. Mr. Behymer attended the Norfolk (Conn.) music festival last week, and is keeping his eyes wide open in every direction as regards matters musical. He makes Los Angeles his headquarters, but the entire Pacific Coast is benefiting by the Behymer policy, which includes expansion and better musical attractions each season.

**Isabella Beaton with Lagen.**

Isabella Beaton, the American pianist-composer, will make an extensive American tour this year under the direction of Marc Lagen. Miss Beaton is not only a fine pianist, but talented to an unusual degree in composition. Her opera, "Anacana," will be heard for the first time this year. In speaking of her compositions the Cleveland Leader says: "Her own compositions were played with a remarkable depth of feeling and expression."

The Society for the Prevention of Cruelty to Composers and Music Lovers should get into action at once and have all stray musicians caught without a license or unmuzzled put in the pound.—New York Evening World.



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TWIN CITIES, July 30, 1910.

Following the card received from Miss Wharry from Villa Braggiotti came a chatty letter from Levanto, Italy,



WILLIAM H. PONTIUS.

Director Department of Music.

where she, with several other girl students, are summering. Her description of Levanto summer weather makes

one long to take the next steamer for "sunny Italy" with its sea breezes. Judging from her description of their comforts and pleasures, there is no place quite like Levanto, and the summer climate is lovelier than the winter. Just before leaving Florence, two interesting recitals were held, at the first of which Madame Braggiotti sang Brahms, Schubert and Schlesinger numbers, and her sister, Berthe Schlesinger-Merol, sang arias from Butterfly, "Tosca," "Boheme," "Louise," "Manon" and "Lohengrin." Mr. Schlesinger, although past seventy, and notwithstanding the fact that he was very ill this winter, is well again, playing and singing better than most young men. At a later musicale Madame Braggiotti, Miss Challen, of Florida, and Miss Wharry gave the program. Miss Savage, of New York, and Miss Sloan, of Kansas City, are among the students already there for the season. Madame Galston and Madame Waller, of Holland, are also summering there, and the Harold Bauers are stopping with the Braggiottis for a few weeks. In spite of this air of summering Miss Wharry says she has been working very hard this season, studying voice with Mr. Braggiotti, German lieder with Madame Braggiotti and Italian opera with Bimboni.

\*\*\*

One might think that in a city so well supplied with all varieties of music during the concert season as Minneapolis during the summer interest would fall off, but although the park band concerts are held somewhere every night, Mr. Nelson with his excellent company of musicians never lacks an audience. At Lake Harriet, where the concerts are held five nights a week, the trouble is to accommodate the people who want to hear the programs, which include Wagner, Grieg, Schuërt, Verdi, Strauss, Mendelssohn and even Paderewski. One of the most praiseworthy things about these concerts is the fact that if any one persists in conversing during numbers they are liable to be requested to leave. Only people who have wasted time and patience

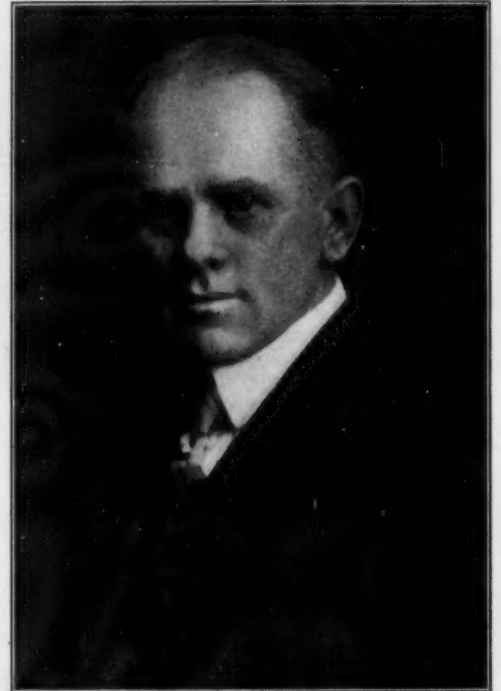
trying to listen to good music in a "hub-bub" appreciate what a boon this is, and it does not seem to be much trouble to enforce either; it is simply understood as regulations and seldom violated.

\*\*\*

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The directors of the Minneapolis School of Music, Oratory and Dramatic Art, William H. Pontius and Charles M. Holt, have every reason to congratulate themselves on the remarkable growth and prosperity of their institution during the past year. The enrollment for the past season was something more than 700 students, an increase of more than twenty per cent. over the previous year. The faculty now numbers forty-four instructors, a number of whom are widely known as artists of first rank.

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the best evidence of his sound methods. Charles M. Holt, the director of the department of Oratory and Dramatic Art, is a graduate of the Emerson College of Oratory, Boston, also a university graduate, and has studied oratory for two years with Thomas C. Trueblood, at the University of Michigan. Mr. Holt has had a long and successful experience as a teacher of oratory and acting, and his work is well known throughout the Northwest.

MARION COE HAWLEY.

#### American Institute of Applied Music.

The close of the summer session at the American Institute of Applied Music was marked last week by a piano recital given at the school by Leslie Hodgson, who was for several years a pupil and assistant of Madame Carreno, and although coming with that recommendation which promised so much, even then his unfailing beauty of tone and exquisite interpretation in an interesting program caused no little surprise. He will receive pupils at the Institute during the session of 1910-11 and arrangements already are being made for him to be heard again in recital in the fall.

Kate S. Chittenden, dean of the faculty, is taking a much needed rest, in company with May I. Ditto, the active business manager, at Murray Bay, Canada. Next year Miss Chittenden will carry on her large piano class at Vassar besides her numerous lectures and concert engagements.

McCall Lanham is at Highland Lodge, the country estate of Mr. and Mrs. William S. Myers, at Sidney, N. Y. He will be there a month, after which he spends three weeks at Dart's Camp, Big Moose, N. Y.

William Fairchild Sherman will spend the whole of his vacation at Dart's Camp, Big Moose, N. Y. This splendidly equipped teacher will have his usual big class in the fall, and he goes for his annual rest in the mountains after a most arduous season's work.

Sara Jernigan, one of the Institute's progressive young teachers will spend her vacation in company with Miss Snelling, the registrar at the college, at Fourth Lake in the Adirondacks. Mr. Savage and Mr. Woodman, Mr. Shelly, Miss Taylor and Miss Greene are spending their vacations at their usual summer haunts.

Harry Rawlins Bauer, the versatile young pianist, a former MacDowell pupil, who has been spending his time for the past two years and a half with Harold Bauer in Berlin and Munich, returns in August with his family to take

up his work again. It is with the greatest satisfaction that he is welcomed back to the Institute after so long an absence. His first recital will be waited with most pleasurable anticipation.

#### Viola Waterhouse Very Busy.

When Viola Waterhouse was left an orphan the late Mr. Bond offered to send her to Europe to prepare for opera, as he had done in a dozen similar cases, but Miss



VIOLA WATERHOUSE.

Waterhouse preferred to make her way unassisted and chose the concert platform instead of an operatic career. When eighteen years of age she made her first orchestral tour with the Boston Festival Orchestra. Since then she

has been soloist with the Thomas, Pittsburgh, Boston Symphony, Cincinnati Symphony and New York Philharmonic orchestras. Her repertory includes all the standard oratorios and operas, and she is at home in German, French and Italian songs and ballads. Miss Waterhouse has been heard in Europe several times and will spend the entire summer of 1911 concertizing in England and France. In addition to her numerous engagements she finds time to teach, her class being a large one.

#### H. Evan Williams' Popularity.

No American tenor can boast of greater success than Evan Williams has enjoyed this year. He was the stellar attraction at every concert where he appeared. At Cincinnati the Times-Star verdict was: "Williams sings splendidly. He was brought up on oratorio." Enquirer: "He has returned to his former position, as one of the first concert tenors of the country." Commercial Tribune: "His voice is of beautiful quality and fine volume." Of his appearance at the North Shore Festival the Chicago Evening Post said: "He has tones in his voice that set the chords of human feeling in vibration—whence derives he his powers?" Chicago Tribune: "He convinces his hearers because he himself is convinced." Chicago Inter Ocean: "His tone was virile and his interpretation was straightforward and musicianly."

Mr. Williams is to be the tenor at the Apollo Club concert in Chicago at its annual "Messiah" performance and he will also appear with the Apollo Club of Denver, Col., in March, 1911. He will be heard several times in concert and recital, and will no doubt be kept busy until his season closes. Mr. Williams is now in Europe, and his American affairs are being handled by Marc Lagen.

#### Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials: Ada Glosea, Mlle. Louise Nikita.

#### WANTED

WANTED—Information regarding the present address of Miss Howe (Maria Celli), of Washington, D. C.; Felomena de Pasquali, of New York, and Mrs. Minor Penn, of Philadelphia and Paris, is respectfully requested. It is not in any way to consume the time of these ladies, but to secure their aid in a litigation on a European musical matter in which they played roles. Address, "Attorney," care of this paper.

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## BIRMINGHAM MUSICAL NEWS.

BIRMINGHAM, Ala., July 27, 1910.

As announced by the Chicago correspondent in the issue of July 20, Mrs. Truman Aldrich, the pianist of whom Birmingham is so justly proud, appeared as soloist with the Thomas Orchestra last evening, July 26, at Ravinia Park. The honor of an invitation to play with this celebrated orchestra is one of which Mrs. Aldrich is fully worthy, for, with exceptional talent, backed by the very laudable ambition to excel in the pianistic art, for art's sake, she is rapidly gaining a place for herself among the best concert pianists of this country. Mrs. Aldrich played the Weber concertstück (Liszt arrangement), which she played here with the New York Symphony Orchestra during the spring festival. During the New York Symphony engagement at Ravinia Park in August Mrs. Aldrich is engaged to play the Weber number and the Liszt E flat concerto.

James Hamilton Cone, of Birmingham, who, after embarking upon his professional career, will be known as James Hamilton, is making rapid progress under the daily instruction of Walter Allen Stults at the Northwestern University Music School. He has sung for the leading critics of Chicago, who are unanimous in pronouncing his voice a natural tenor of wonderful promise.

The occasional complimentary notices of the work of Howard Davis, tenor, for some time a resident of this city, but now of New York, are read with interest by his friends here.

Edward G. Powell, bass, now a resident of New York City, was a recent visitor in Birmingham.

John Shaddick, whose magnificent baritone voice has attracted such favorable notice during the past season here,

appeared in recital recently in Gadsden, Ala. Appearing with him was Conrad Murphree, of Georgia.

The marriage of Regina Heinberg, a former Birmingham girl, and violinist of note, to Isaac Marks, took place at Florence, Ala., on June 30.

LAURA JACKSON DAVIDS.

## Sébald a Mountaineer.

Alexander Sébald, the great Paganini player, who is at present scaling the Alps, prides himself as much upon his



IN THE ALPS.

knowledge of mountain climbing as he does upon his wonderful interpretations of Paganini.

The accompanying photo card shows where Sébald is at the present time. On the reverse side he has written to his manager: "Dear Mr. Lagen—I have arrived all right and am now touring the mountains (as you see from the

inclosed card). Our way will be made on foot to Italy, where I shall reside with my musical friend, Count Freschi, in his castle. The weather is fine, and I shall write you another card in a few days. Alexander Sébald."

This daring climber hopes this year to climb Mt. Tacoma and Mt. Hood, in which feat he will not ask for the assistance of a guide.

Fitelberg, Melcer, and Opienski, who led the symphony concerts at Warsaw last Winter, made a great success of the series. Some of the works produced were Strauss' "Don Quixote," "Zarathustra," "Don Juan," "Serenade," Mahler's fourth symphony; Reger's Serenade, violin sonata, op. 72, string quartet; Weingartner's "Elysian Fields"; Debussy's "Faun" prelude, and "Le Mer"; Dukas' "L'Apprenti" scherzo; d'Indy's "Wallenstein"; Charpentier's "Italian Impressions"; Scriabine's "Poème de l'Extase"; Rachmaninoff's "Isle of Death"; Sibelius' "En Saga"; Fitelberg's "Lied vom Falken," second symphony; Karłowicz's symphonic trilogy, "Stanislaus and Anna Oswieciński," and "Lithuanian" rhapsody; "Noskowski's "Meeressage," "The Steppe," and "Vom Frühling zum Frühling"; Melcer's E minor piano concerto; Opienski's "Lilla Weneda"; Rozycki's "Boleslaus der Kühne"; Statkowski's "Polish Fantasy"; Szymanowski's overture and symphony; Waleswski's "Paivel and Gaivel," etc.

The famous piano teacher Leschetizky, celebrated his eightieth birthday June 22, and his pupils presented him with a bust of himself. Has the gentleman ever been on a bust before?—Springfield Republican.

"How did you like the cantata last night?"

"I didn't try it; after the entertainment we went out and had same lobster, but there was no canned-what-you-called-it on the menu."—Houston Post.

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